Catalogue of Extension Services 1980-1981

Art Gallery of Ontario Extension Services

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ADDENDUM
CATALOGUE OF SERVICES 1980–1981

Please note the following changes to **Hogarth's London:**
Security: Electronic alarm system. Frequent staff patrols. Small works must be screwed to the wall.

Lighting: Incandescent only: maximum 50 lux

Ketubah: Jewish Marriage Contracts will circulate until April 1981. Exhibition is fully booked at the time of publication. Please note –
Lighting: Incandescent only: maximum 50 lux

Fee: $250

A Projectbook/Supplement will accompany the exhibition.

Please note that effective March 15th, 1980, the Art Gallery of Ontario will have a new phone number: (416) 977-0414. Effective immediately, the correct mailing address for the Gallery is: Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario, M5T 1G4. Please make a note of these changes in your *Catalogue*, where necessary.

Ref Cub
708.971
T63.2
C49a

Catalogue of Services

Circulating Exhibitions 1980–1981
Advisory Service
"Artists with their Work"
Speakers Service

Resource Information
Granting Agencies
Programme Sources

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programmes of the Art Gallery of Ontario Extension Services are made possible through the support of the Province of Ontario, Ministry of Culture and Recreation, the National Museums of Canada, Museums Assistance Programme, and the Municipality of Metropolitan Toronto.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

"Artists with their Work"

A Canadian Survey: selected works from the Collection of Imperial Oil Limited

Coming Out: Six Generations of Women, photography by Susan Trow

Louis Comtois: Paintings 1974 – 1979

Contact 1979 – 1980

- Helen Duffy: Colour Diary
- Eisenstein: Drawings for the Theatre
- Stephen Hogbin: Sculptor in Wood
- Brian Kelley: Intaglio Printing
- Jane Martin: Personal Reflections in Oil
- See All the People: Poetry and Prints

Contact 1980 – 1981

- The Artists' Jazz Band: Signatures in Time
- Alex Cameron: The Energy of Line and Colour
- Betty Davison: Cast Paper Relief Prints
- Eisenstein: Drawings for "Ivan the Terrible"
- Paul Fournier: Form and Meaning in Nature – The Mushroom
- Stephen Livick: Photographic Explorations
- Michelangelo: Figure Studies
- A Selection from Les Très Riches Heures de Jean, Duc de Berry

Drawings from Punch

Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570 to 1085 B.C.

Figures and Portraits in the Thirties and Forties

Folk Art Treasures of Quebec

Hogarth's London

Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift

Ketubah: Jewish Marriage Contracts

Master Prints from the Presgrave Collection

Prints by David Hockney

Sculpture of the 60's

Selected Impressions: Recent Acquisitions of Master Prints from the Fifteenth to the Twentieth Century

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"ARTISTS WITH THEIR WORK"

CONTACT 1979 – 1980
Helen Duffy: Colour Diary
Eisenstein: Drawings for the Theatre
Stephen Hogbin: Sculptor in Wood
Brian Kelley: Intaglio Printing
Jane Martin: Personal Reflections in Oil
See All the People: Poetry and Prints

Front Cover:

Toy Horse (originally on wheels) Monochrome wood and horsehair 63 x 63 cm
Origin: Batiscan Collection: Musée du Québec from the exhibition *Folk Art Treasures of Québec*

Photo: Claire Dufour

CONTACT 1980 – 1981

The Artists' Jazz Band: Signatures in Time
Alex Cameron: The Energy of Line and Colour
Betty Davison: Cast Paper Relief Prints
Eisenstein: Drawings for "Ivan the Terrible"
Paul Fournier: Form and Meaning in Nature – The Mushroom
Stephen Livick: Photographic Explorations
Michelangelo: Figure Studies
A Selection from Les Très Riches Heures de Jean, Duc de Berry

MULTI-MEDIA

A Canadian Survey: selected works from the Collection of Imperial Oil Limited
Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570 to 1085 B.C.
Folk Art Treasures of Quebec
Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift

PAINTING AND DRAWING

Louis Comtois: Paintings 1974 – 1979
Drawings from Punch
Figures and Portraits in the Thirties and Forties
Ketubah: Jewish Marriage Contracts

PHOTOGRAPHY

Coming Out: Six Generations of Women, photography by Susan Trow

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Master Prints from the Presgrave Collection
Prints by David Hockney
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Sculpture of the 60's

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INTRODUCTION

Two years ago, the former Head of Extension Services, Nancy Hushion, began her Foreword to this *Catalogue* by looking back with satisfaction over the ten years of growth of Extension Services. This growth was reflected not only in the number and quality of exhibition programmes offered to centres throughout the Province, but by an increase in personnel and expertise of Extension Services. It was also directly related to the response and greater sophistication of an increasing number of centres utilizing our services.

As we enter a new decade, the nineteen eighties, we have the promise of challenge and opportunities for new directions. We will be strengthened by our past experience and accumulated knowledge. However, in order to best meet the challenge of the 1980's, we will depend upon continued co-operation and communication with the centres we serve.

As the new Head, Extension Services, I look forward to visiting the many communities that utilize our services and learning how best we might constructively meet the needs of those centres. We hope that the increasing diversity and depth of our exhibitions and programmes in the coming years will not only reflect the changing needs of the centres, but will continue to encourage the participation, useful criticism, and enthusiasm we have received to date.

Upcoming Extension exhibitions in 1980-81 will include *Folk Art Treasures of Quebec*, made possible through the sponsorship of the Ontario-Quebec Permanent Commission. Many of the exhibition's 19th century functional and decorative objects are on loan from private museums and collectors for the first time. Folk objects also provide the inspiration for another exhibition, the diverse graphics of Walter Trier. Trier's humorous works enjoy a wide popular following and although they are of the 20th century they are an extension of the 19th century German romantic artistic tradition.

Marriage contracts seem to be a current vogue, but this practice has existed since the fifth century B.C. in the form of the *Ketubah*, Jewish marriage contracts. This unique exhibition offers a wide geographical and stylistic selection of richly decorated marriage contracts from the Italian Renaissance to the 20th century.

The continued variety of our exhibitions is illustrated on the one hand by the 1974-79 A.D. paintings of *Louis Comtois* in which the artist explores formal colour/space relationships and, on the other hand, by the timelessness of the objects of *Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570 – 1085 B.C.*

Other examples of the range of our exhibitions are found in the mixed media works of contemporary artists participating in "Artists with their Work," a programme specifically designed for communities outside Toronto. By means of exhibitions and artist-led workshops, the programme illustrates the variety of approaches being taken by seventy artists of the Province today, from the most innovative and experimental, to the more traditional.

Over the past two years, the *Contact* programme has offered small-sized exhibitions to centres which lack the facilities for larger exhibitions. Through surveys conducted in 1978 and 1979, Extension Services acquired not only helpful information but found future clients and generated new support for the programme. *Contact* 1980-81 includes contemporary and historical approaches; the former in the works of Alex Cameron, Betty Davison, Paul Fournier and Stephen Livick; the latter in Eisenstein's 1940's drawings for his film "Ivan the Terrible," facsimiles of Michelangelo's powerful figure studies, and a selection of reproductions from the magnificently illustrated medieval manuscript Les Très Riches Heures de Jean, Duc de Berry.

Essential to all of the above is Technical Services which handles many aspects of the Extension Services exhibitions including fabrication and installation. This department also offers the Advisory Service, an ongoing and valuable resource providing information, technical advice and training to those centres requesting assistance.

Another service which offers assistance to the centres is the *Projectbook*. What began last year as an exhibition pilot project has blossomed into the full fledged *General Projectbook*, a comprehensive manual which will offer information from current art education theory to practical education suggestions such as touring techniques and audience development. The *General Projectbook* is complemented by *Supplements* which relate to specific Extension exhibitions such as the internationally known prints of *David Hockney*, *Master Prints from the Presgrave Collection*, *Sculpture of the 60's*, *Ketubah: Jewish Marriage Contracts*, and *Folk Art Treasures of Quebec*.

This brief introduction gives some indication of the wide variety of areas in which Extension Services is creating programmes. A rich tapestry of projects is interwoven with the involvement of centres, the staff of the Art Gallery of Ontario, and the participation of the larger artistic community. It provides challenges that we look forward to meeting in 1980-81 and into the future.

Penny-Lynn Grosman
Head, Extension Services

Extension Services Personnel

Head
Penny-Lynn Grosman

Exhibition Producers
Mela Constantinidi
Glenda Milrod
Reissa Schrager

Special Projects Officer
("Artists with their Work" and Festival Ontario)
Elke Town

Projectbook Co-ordinator
Renya Onasick

Scheduling Manager
Grace Desa

Assistants
Assistant (Head)
Lexie Lenhoff (Special Projects Officer and Technical Services)
Oriella Reia Stillo (Exhibition Producers)
Harriet Stroud (Exhibition Producers)

Head, Technical Services Department
Ches Taylor

Extension Officer
Akira Yoshikawa

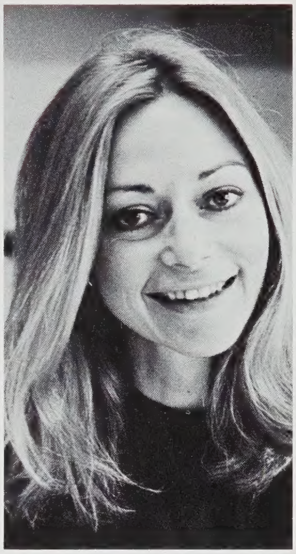
Installation Officers
Peter Dykhuis
John Goodwin

Exhibit Technician
Claude Luneau

Matter/Framer
Doug Kirton

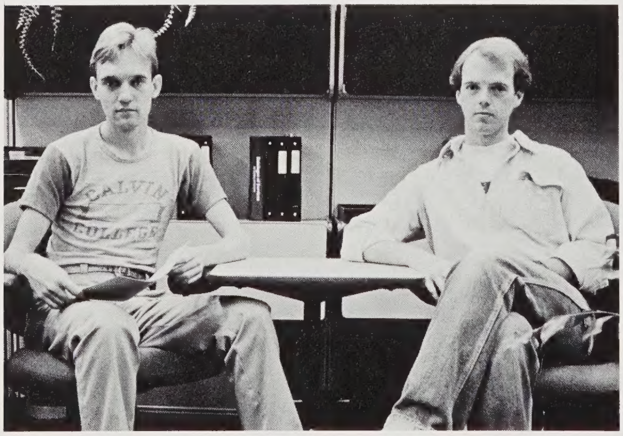
Crater
Charles Simpson

Warehouse Assistant
Wayne Hines


Penny-Lynn Grosman

Grace Desa

Charles Simpson

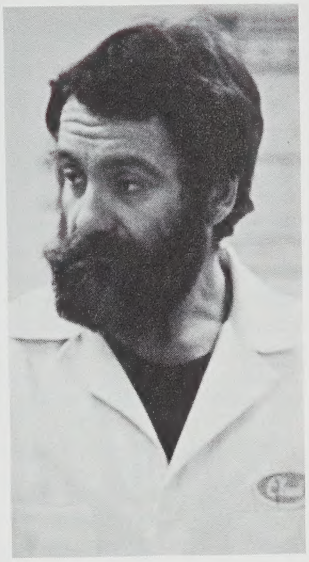

Peter Dykhuis John Goodwin

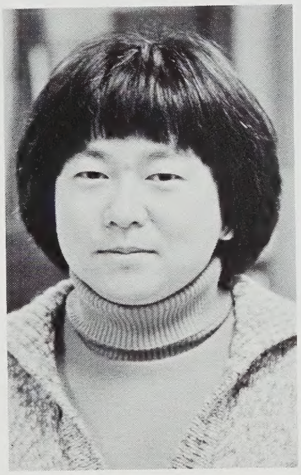
Glenda Milrod

Renya Onasick

Oriella Reia Stillo

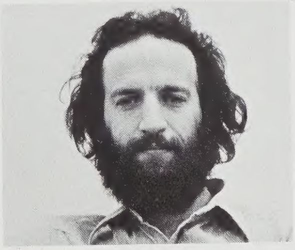
Harriet Stroud

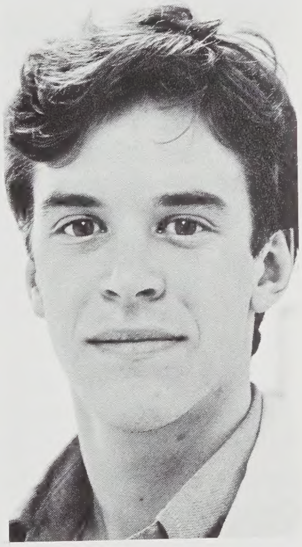

Claude Luneau


Akira Yoshikawa

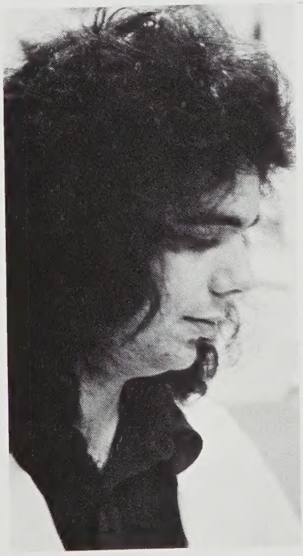
Mela Constantinidi

Reissa Schrager


Ches Taylor


Doug Kirton

Elke Town


Wayne Hines

Lexie Lenhoff

ACKNOWLEDGEMENTS

The programme and exhibitions of Extension Services are only possible due to the assistance and support of many different organizations, institutions and people. The formal assistance of the Ministry of Culture and Recreation of Ontario and the Museums Assistance Programme of the National Museums of Canada does indeed make our programmes possible; to this financial help must also be added the on-going communication and assistance at an informal level.

The generosity of the many public and private galleries, collectors and artists in loaning their works is greatly appreciated. A programme of the scope of Extension Services would not be possible without the assistance and direct involvement of departments through the Art Gallery of Ontario, and without the commitment and interest of Extension Services staff itself.

Aggregation Gallery Ltd., Toronto
Art Gallery of Hamilton, Hamilton
Art Metropole, Toronto
Beth Tzedec Museum, Toronto
The British Council, London, England
British High Commission, Ottawa
Canadian Filmmakers Distribution Centre, Toronto
Jane Corkin Gallery, Toronto
Direction des Musées et Centres d'exposition, Québec Ministère des Affaires culturelles
Festival Ontario, Ministry of Culture and Recreation, Ontario
Dr. O.J. Firestone
Gallery Graphics Ltd., Ottawa
Hart House, University of Toronto, Toronto
Imperial Oil Limited, Toronto
Klonaridis Inc., Toronto
McMaster University, Hamilton
Ministry of Culture and Recreation, Ontario
National Film Board of Canada, Montreal
National Museums of Canada, Ottawa
Ontario Arts Council, Toronto
Ontario Association of Art Galleries, Toronto
Ontario Heritage Foundation, Firestone Art Collection, Ottawa
Ontario-Quebec Permanent Commission
Outreach Ontario, Ministry of Culture and Recreation, Ontario
Petersburg Press Ltd., London and New York
Royal Ontario Museum, Toronto
Professor Mervyn Ruggles, Queen's University Art Conservation Department, Kingston
The Sable-Castelli Gallery, Toronto
Samuel Simchovitch, Curator, Beth Tzedec Museum, Toronto

PROJECTBOOKS

This year, one *General Projectbook* on education programming for art galleries as well as *Supplements* of specific interpretive material, related to selected exhibitions, are being produced. The *General Projectbook* will be of particular relevance to art gallery educators and docents in middle- to large-scale centres, as it concentrates on the theoretical and practical concerns behind the animation of exhibitions. This "how to" manual will offer information on current art education theory, available resources in Ontario, and practical suggestions for the development and promotion of art education programmes in a gallery context. Also included in the *General Projectbook*, will be chapters on touring techniques, docent training, liaison with the community, audience development and an annotated bibliography of useful art education publications. Much of the research for the *General Projectbook* has arisen from discussions with art gallery educators throughout the Province.

The *Supplements*, to be used in conjunction with the *General Projectbook*, are small booklets providing expanded biographical material and touring approaches related to specific exhibitions such as *Prints by David Hockney, Ketubah: Jewish Marriage Contracts, Master Prints from the Presgrave Collection* and *Sculpture of the 60's.*

The following four pilot Projectbooks may be obtained on loan from the Projectbook Co-ordinator: *The Queen's Silver Jubilee Art Collection, A Canadian Survey: selected works from the Collection of Imperial Oil Limited, The Work of Art: Six Artists, One Hundred Years of the Poster in Canada.*

The **Projectbook Co-ordinator** would be pleased to assist art gallery educators in the utilization of the Projectbooks, and is available to travel in the Province.

Many new centres, as well as those we have worked with in the past, are now participating in our programmes. To enable us to better serve you, we ask that careful attention be given to the following information.

The *Catalogue* listing includes the date available for first booking for all new exhibitions. Certain exhibitions carry the notation "fully booked at the time of publication." Inquiries about interest in booking these exhibitions are sent to all centres with sufficient space and appropriate facilities, before the exhibition is confirmed as part of the Extension Services programme. This confirmation of interest is essential due to the scope and financial commitment required by these exhibitions. However, cancellations do occur. If you have a specific interest, information may be obtained by contacting the Scheduling Manager, (416) 977-0414.

The fee for most exhibitions includes a number of catalogues. Additional copies are available upon request from the Scheduling Manager at a small cost to the centre.

Many regional centres offer excellent extension programmes directed towards the smaller centres in their areas. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. For other programme possibilities, you may refer to the *Programme Sources* list in the "Resource Information" section of the *Catalogue of Services*, or contact the Art Gallery of Ontario, Extension Services, for further information.

The *Catalogue of Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with a description to facilitate the centre's choice and increase each centre's awareness of the practices and procedures necessary in the care of works of art. For further information on these subjects, we draw your attention to a reading list in the "Handling of Exhibits" section which follows.

The requirements for receiving each exhibition can be categorized as follows: security, lighting, humidity, and temperature controls.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security:

Security requirements are directly related to the value and scale of the exhibition. Small works must be directly screwed to the wall to prevent theft.

Various types of security are:

1. Twenty-four hour full gallery security which includes an electronic or sonic alarm system while the gallery is closed, and a staff member in the specific room at all times when the gallery is open (generally refers to security guards). Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times: secure locks required on all doors and windows.
3. Periodic patrols by a staff member: requires a responsible person to verify the status and condition of the exhibition periodically. Secure locks on all doors and windows are also required.

Lighting:

Various types of light are:

1. Daylight, which is the most hazardous, due to the damaging effect of ultra-violet light: and direct sunlight, hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Ideally, daylight should be eliminated from the exhibition area.
2. Fluorescent light, hazardous because of the presence of ultra-violet light. Fluorescent tubes should be fitted with ultra-violet filters.
3. Incandescent light is the safest, though there may be danger of heat if fixtures are too close to works of art.

Note: Works of art in all media (i.e. works on paper, canvas, or board in all painting media: wood, textiles and the various media of fine crafts and sculpture) are subject to damage by incorrect lighting.

Further information and sources are available from Extension Services.

Humidity Control:

Ideal condition for works of art is a maximum fluctuation of ± 10% from the norm of 50% within a twenty-four hour period. The greatest damage is caused by a sudden and drastic change in humidity level, which causes expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the art work and are one of the major difficulties in circulating exhibitions.

Temperature Control:

Major fluctuations in temperature are also very harmful to works of art and should be carefully monitored together with the humidity of the gallery. The ideal condition for major works is between 68° – 72°F (20° – 22°C).

BOOKING EXHIBITIONS

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this *Catalogue*. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Booking should be requested at least two months in advance. Similarly, cancellations must be received two months in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on *arrival* of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its *departure*. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as these are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by over-printing, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and in reproduction the detail must be so identified in the title caption.

GENERAL INFORMATION

Exhibiting Period

Due to the number of requests, our exhibitions are offered for a three-week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior to, and one day following, these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the Scheduling Manager, Art Gallery of Ontario, (416) 977-0414.

Fees

The rental fee stated in the catalogue includes all costs of organization and shipping as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. A specified number of catalogues is also included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at the equivalent selling price asked by the Art Gallery of Ontario Gallery Shop. Further information is contained in the information kit sent two months prior to the exhibition date.

Space Requirement

Please note that the space requirement given in running feet in the *Catalogue* is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Scheduling Manager, Art Gallery of Ontario Extension Services, (416) 977-0414.

Publicity

Acknowledgements to the Art Gallery of Ontario Extension Services, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

A small kit containing a press release and selected photographs will be sent two months in advance of the opening of exhibitions for the use of the centre.

Sale of Works

Many of the works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

Catalogues and Audio-Visual Material

Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

Shipping

All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling should be made by the exhibiting centre. The weight given is the approximate weight of each crate. If the crates are heavy and you do not have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. When telephoning your shipping agent, be certain to specify that the crates are blue and contain works of art from the Art Gallery of Ontario. This will ensure careful handling.

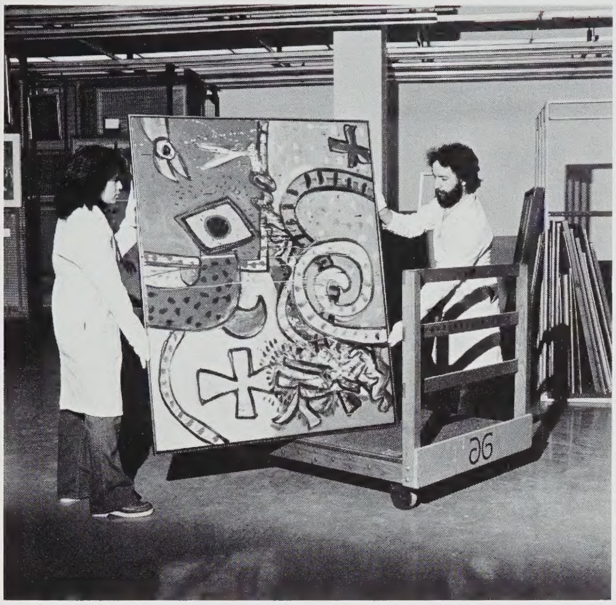
In most cases, shipping arrangements are made by the Art Gallery of Ontario Extension Services. However, you are requested to confirm the forwarding date with your local CN/CP Express agent three days prior to pick-up. All centres are required to obtain an Express Prepaid Shipping Contract book from their local CN/CP Express agent. Please ship the exhibition *prepaid*, indicating the Art Gallery of Ontario as the Shipper, to the next receiving centre, according to the Shipping Advice/Departure in the kit. *Please do not insure in transit.*

FINANCIAL ASSISTANCE

Requests for financial assistance in the visual arts from community groups and art organizations should be directed to the Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario, M5S 1T6.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

A number of works are available for extended loan to art galleries in the Province of Ontario. Please direct inquiries to the Head, Extension Services, Art Gallery of Ontario.



8. Large works of art should be moved by two persons. Avoid contact wih the surface of a painting or sculpture.

Repacking

1. Check items against the Crate List to ensure that none are missing. Note any damage on the Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario Extension Services, and to the next exhibiting centre.
2. Do not remove hanging wire or screw eyes. Where plexiglass is used, do not tape.
3. Repack exhibits in the order indicated on the Crate List, back to back, face to face. Never send a damaged work to the next exhibitor.
4. Remove the old address label and make certain the new address label is attached to the crate label.

Sculpture

Sculpture and 3-dimensional works of art require special consideration in handling. Support a sculpture from beneath, where possible, or by an area which is structurally sound. Very often the most obvious carrying points are the weakest (e.g. the arms of a chair).

Crates are designed to give maximum support to the sculpture and must be repacked accordingly. If packing materials are damaged or missing, contact Extension Services.

Plexiglass

Plexiglass boxes are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. As with works of art, do not attempt to move cases until your path is clear and you have established a location for placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

SUGGESTED READING LIST

Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario, K1P 5R4.

Of particular interest are:

Art Objects: Their Care and Preservation, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

Curatorial Care of Works of Art on Paper, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

A Handbook on the Care of Paintings by Caroline K. Keck; Nashville, 1965

How to Care for Works of Art on Paper by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist by Louis Pomerantz; Chicago, 1962

Safeguarding Your Collection in Travel by Caroline K. Keck; Nashville, 1970

A Primer on Museum Security by Caroline K. Keck, *et al.*; Coopertown, N.Y., 1966

A Glossary of Terms Useful in Conservation, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

The Organization of Museums, UNESCO Press, Paris, 1974

Visual Arts Handbook, edited by Louis Chenier, published by Visual Arts Ontario. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario, M5J 1R2

The Index of Ontario Artists, edited by Hennie Wolff, sponsored by Visual Arts Ontario and the Ontario Association of Art Galleries. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario, M5J 1R2

Museum & Archival Supplies Handbook, published by The Ontario Museum Association, 38 Charles St. East, Toronto, Ontario, M4Y 1T1, (416) 923-3868

ADVISORY SERVICE

For several years, the Art Gallery of Ontario has offered an informal advisory service to centres within the Province. The past year has seen this service formally established as an on-going part of the programme of Extension Services. While most requests are related to technical areas, advice and consultation in the areas of administration, funding sources, budgeting, programming and Board/staff relationships is also available.

The Advisory Service is carried out on an individual basis. Inquiries in technical areas should be made in writing and include a description of the project with some indication of the type of information requested. Some questions may be answered by telephone or correspondence, but often, the appropriate staff member will travel to your community to visit the space under study. Display areas, lighting, climate control, security, preparation and installation are among the topics on which assistance is available. The Advisory Service may also become involved in the training of your technical staff, either at your centre or at the Art Gallery of Ontario.

In addition, when a centre first books one of our exhibitions, an Installation Officer will come to the community to assist in the installation and advise on proper care and handling techniques.

Please contact the Head, Extension Services for further information. There is no charge for the Advisory Service.

Please Note: *Technical Services has a supply of ultraviolet filters for fluorescent lights which is available for loan to galleries who wish to book an exhibition requiring filters and are currently unable to purchase them.*

SPEAKERS SERVICE

Through the Speakers Service, communities may book a lecture or lecture series from the Art Gallery of Ontario. Speakers Service members will research and present lectures on a wide variety of topics. Lectures can be related to specific requests concerning a particular subject matter or exhibition, or they can be of a more general nature covering such topics as:

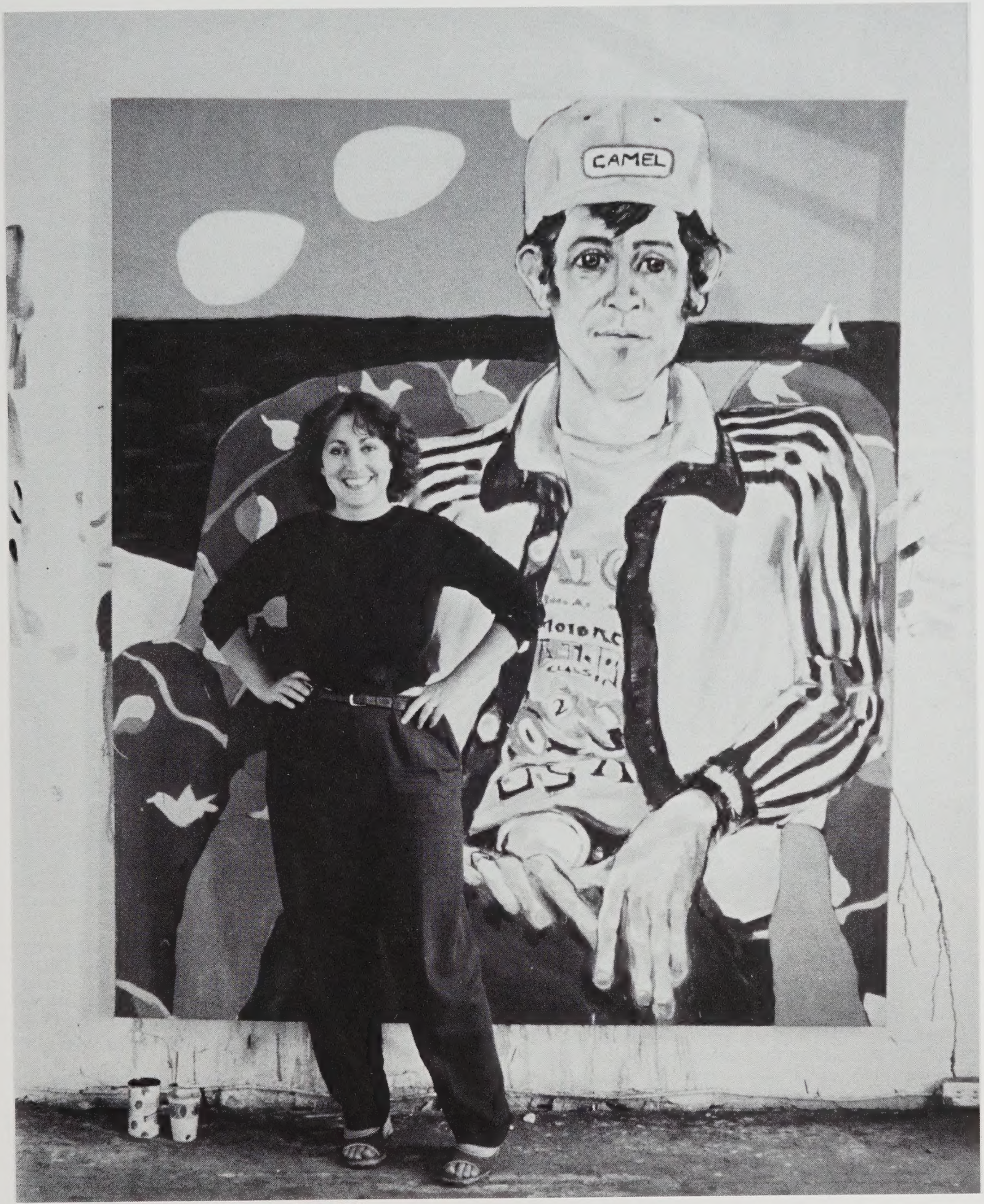
Canadian Art
  - *A survey of art in Canada until 1920*
  - *A survey of contemporary Canadian art from 1920*
  - *Canadian Native Art*
  - *Architecture in Canada*

Art in the Middle Ages
Renaissance vs. Baroque
The Golden Age of the Dutch Masters
Romanticism vs. Classicism
Impressionism and Post-Impressionism
Portraiture
Mythology in Western Art
The Classical Tradition
The Nude in Art
Art and Christianity
The Emergence of Landscape in Painting
A Survey of Sculpture
What is Modern Art?
Social Commentary in the Visual Arts
New York Painters of the 50's and 60's
The Involvement of Women in Art
Methods and Media of the Artist

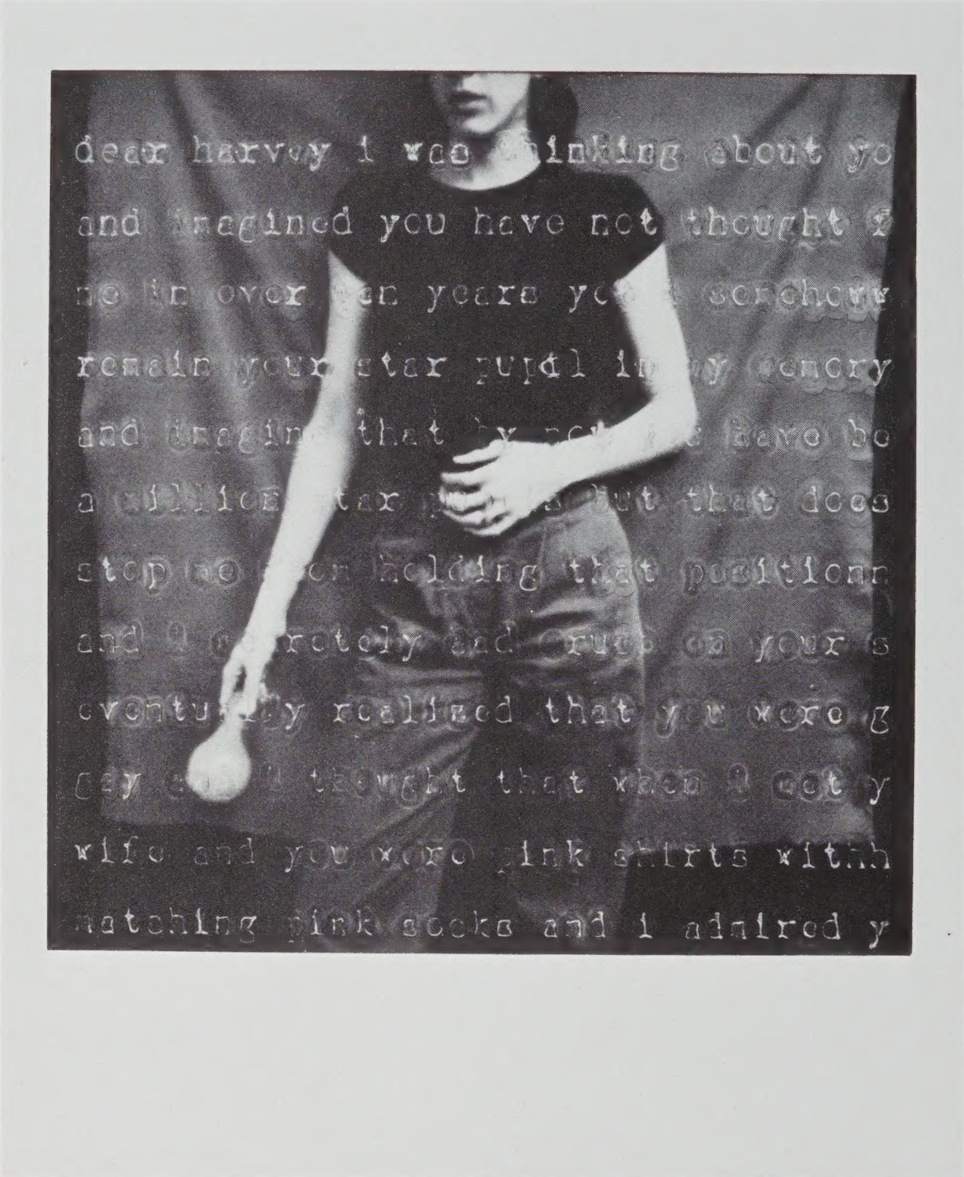
The Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free programme to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an on-going programme, the Art Gallery of Ontario has in the past supported the Speakers Service on an equal cost-sharing basis. However, it has become apparent that this scheme has resulted in cost inequalities for northern and southern Ontario communities. In order to make the programme equally available to all people in the Province, the Art Gallery of Ontario Extension Services is now charging communities a flat fee of $125.00 per lecture. The Art Gallery will continue to assume all remaining costs for each programme.

Requests for speakers should be directed to the Assistant to the Head, Extension Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario, M5T 1G4, (416) 977-0414.

Artists with their Work



Lynn Donoghue with *Portrait of Alex Cameron*, August 1978


dear harvey i was thinking about yo
and imagined you have not thought
remain your star pupil in my memory
eventually realized that you were g
wife and you wore pink shirts with
matching pink socks and i admired y

Barbara Astman *Untitled, I was thinking about you*, 1979 original 4' x 5' colour photograph

"Artists with their Work" is a visiting artists programme. It is designed to provide communities in Ontario with access to exhibitions of current work by a selection of contemporary artists practising in a variety of disciplines. The programme includes artists who approach their work in a more traditional manner as well as those whose work is of an experimental or innovative nature.

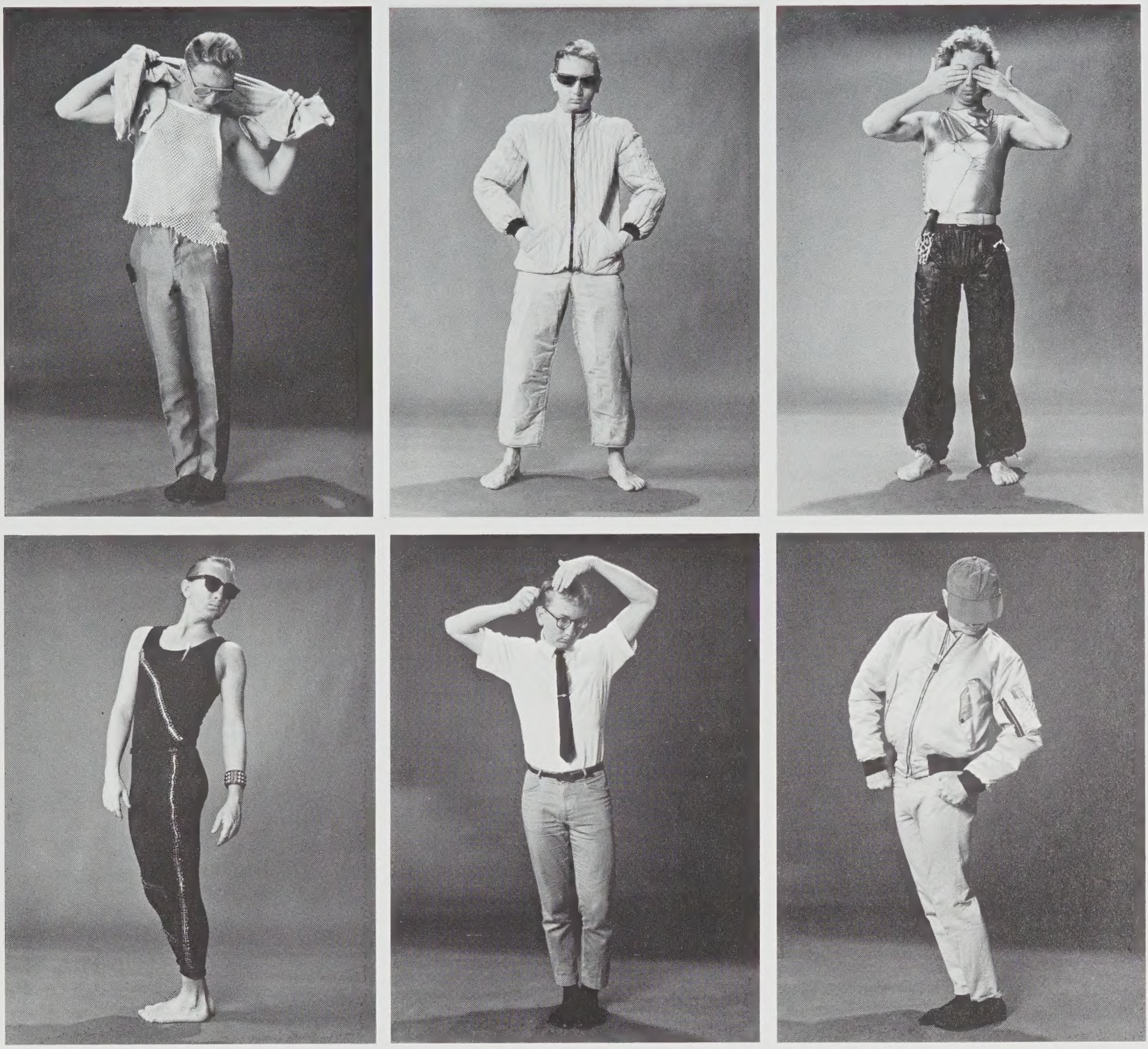
In conjunction with an exhibition, which may remain on view for two to four weeks, the artist is available to visit the community. The artist can be present for the exhibition's opening, lecture on his/her work, conduct workshops or participate in related community activities for one to four days. The artist's workshop may concentrate on: techniques and approaches to painting, drawing and sculpture; printing processes, such as lithography, etching, engraving; conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, projects and performance, can be requested for an evening session, day-long conference or weekend workshop. The artist will bring his/her film or videotape, or, in consultation with the community, develop a project or performance specifically for the community.

The extent and nature of both the exhibition and the artist's involvement can be limited or extensive depending on the community's own interests and needs. In most cases, such details are co-ordinated directly between the community and the artists, with the programme co-ordinator acting as liaison or consultant.

"Artists with their Work" may be used by art galleries, art clubs, libraries and universities or colleges which have exhibition areas accessible to the general public. The programme is also directed toward involving communities which do not usually have access to this type of exhibition/workshop situation and, for this reason, the programme is not available in Metropolitan Toronto.

"ARTISTS WITH THEIR WORK"



David Buchan August 1979

photo: Zontal

The following artists are available, depending on previous commitments.

Filmmakers
Jim Anderson, John Gould, Rick Hancox, Keith Lock, Ross McLaren, Kim Ondaatje, Michael Snow, Joyce Wieland

Graphics
Anne Meredith Barry, Paul Dempsey, Sydney Drum, Saul Field, Dennis Geden, Barbara Hall, Brian Kelley, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton, Jean Townsend

Holography
Fringe Research (Michael Sowdon, David Hylinsky)

Multi-Media
Flavio Belli, Robert Bozak, Helen Duffy, Vera Frenkel, Gary Greenwood, Barbara Hall, Katja Jacobs, Joe Rosenblatt, Dennis Tourbin

Painting and Drawing
David Bierk, Andrea Bolley, Richard Bonderenko, John Boyle, Lynn Donoghue, Erik Gamble, Dennis Geden, Penelope Glasser, John Gould, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Denise Ireland, Brian Kipping, Harold Klunder, Peter Kolisnyk, Angeline Kyba, Elizabeth Lesczynski, Rita Letendre, John MacGregor, Joe Mendelson, Kim Ondaatje, Charles Pachter, Miho Sawada, Carol Sutton, Tim Whiten

Papermaking

Photography
Paul Albert, Barbara Astman, Flavio Belli, Andrew Danson, Ray van Dusen, Fringe Research, Suzy Lake, Neil Newton, Jake Piuti, Shin Sugino, George Whiteside

Projects and Performance
David Buchan, Noel Harding, Tom Sherman

Sculpture
Andrew Bodor, Michael P. Czerewko, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Mark Gomes, Martin Hirschberg, Stephen Hogbin, Peter Kolisnyk, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, John McKinnon, Halyna Mordowanec, Louis Stokes, Bart Uchida, Tim Whiten, An Whitlock

Video
Colin Campbell, Noel Harding, Keith Lock, Tom Sherman, Lisa Steele, Jane Wright

After selecting the artist and planning the programme of your choice, please complete the Agreement Form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.

A catalogue with detailed information on each artist is available on request.

RESPONSIBILITIES

The Exhibiting Centre

1. Accommodation and living expenses for the artist up to maximum of $40.00 per day (hotel, cost of meals).
2. Insurance premium for the artist's work (range: $50.00–$125.00 dependent on the nature of the exhibition and the exhibiting centre). It is essential that the centre carry insurance to cover legal liability.
3. The development of maximum interest and involvement within the community; commitment to comprehensive publicity.
4. Catalogue, invitation costs (if any).
5. Suitable film or video screening facilities and a trained projectionist.
6. Submission of a follow-up report of each programme, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged but, if necessary, such fees should only be used to cover additional expenses. To meet the demand for the "Artists with their Work" programme, the number of programmes in any one community is limited to *three times per year.* Requests should be made *at least two months in advance.*

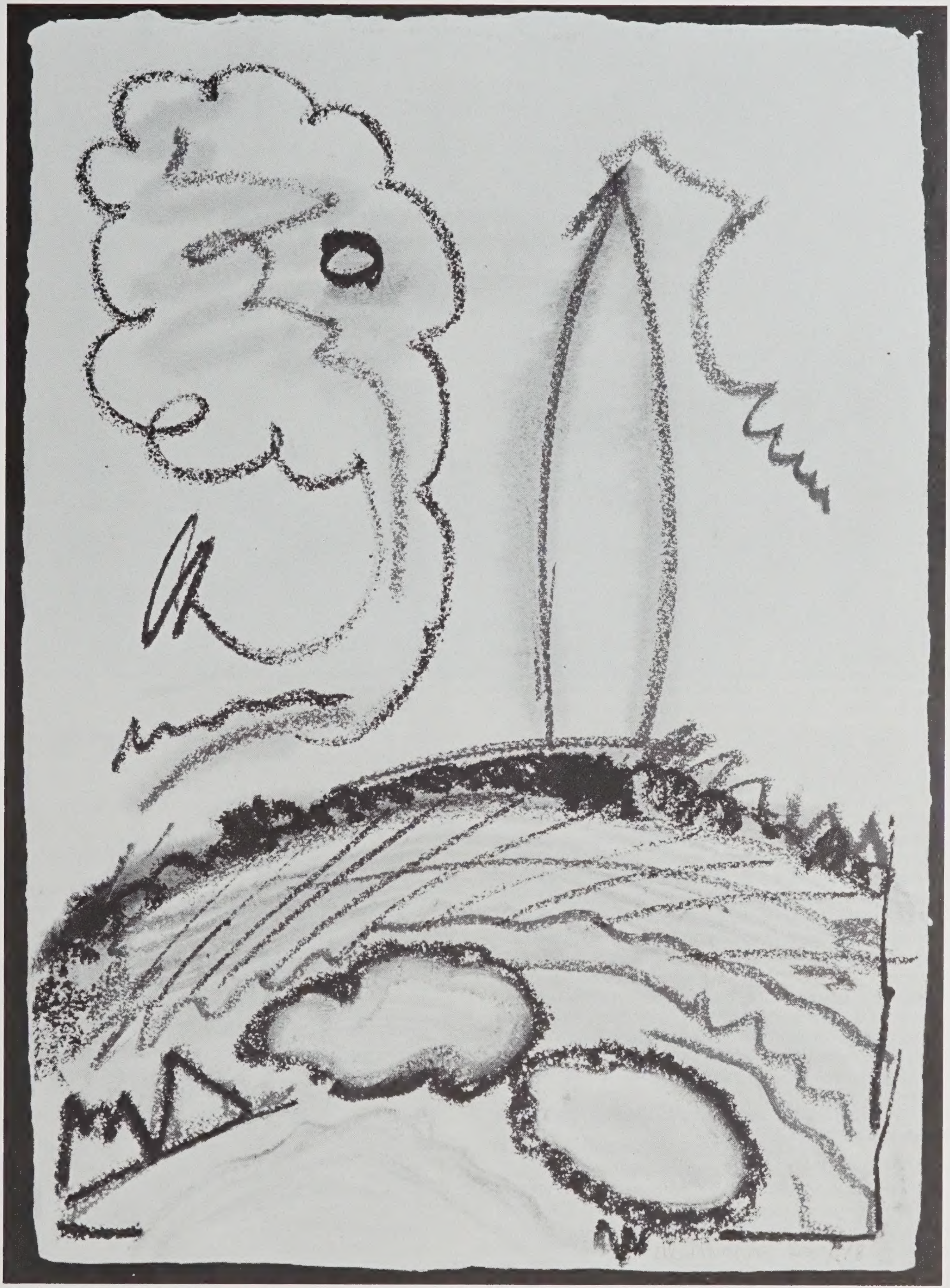
Art Gallery of Ontario

1. Artist's honourarium for workshops and exhibition fee.
2. All transportation arrangements and costs for both the artist and the exhibition.
3. Film or video rental fees.
4. Cost of workshop supplies (up to $100.00) upon consultation with the co-ordinator prior to the programme.

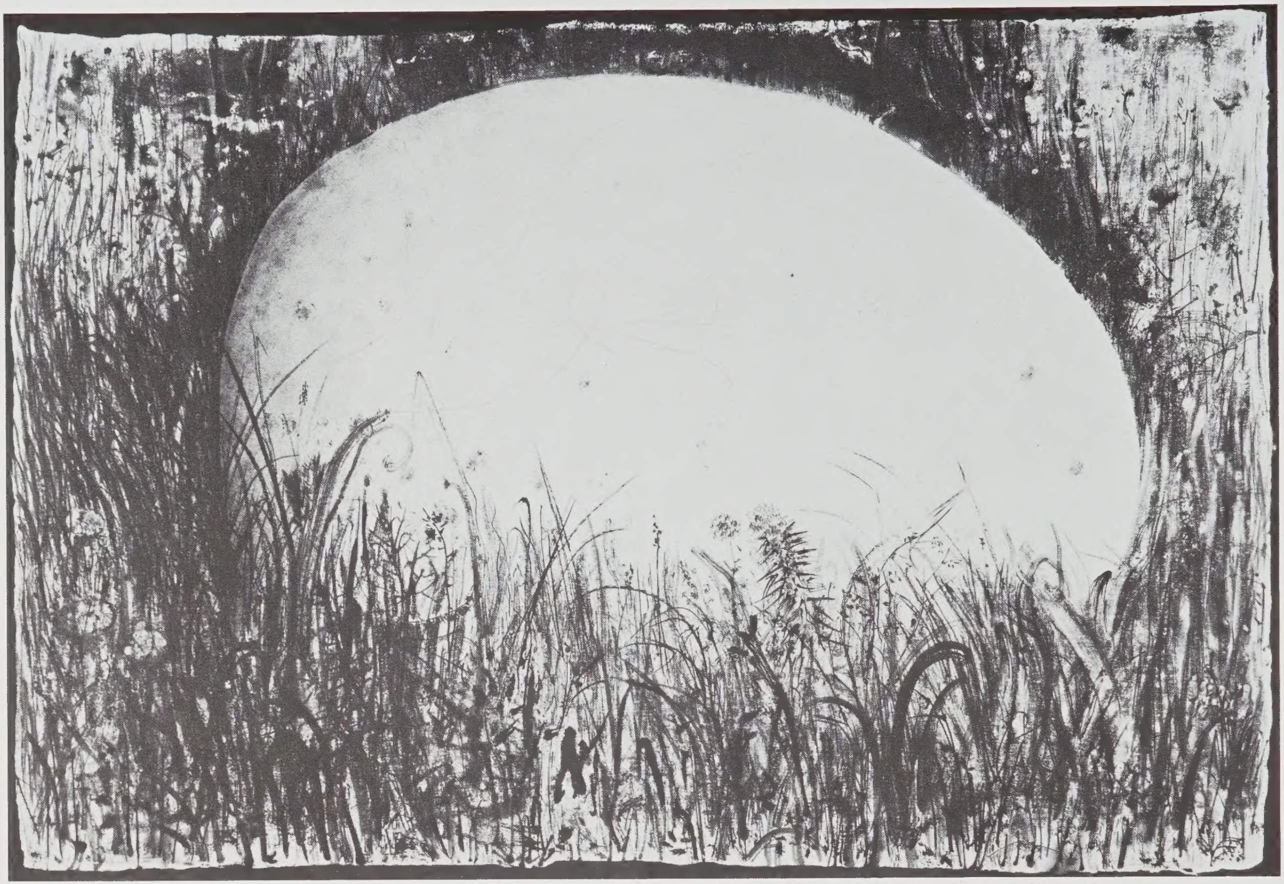
Artist

1. Communications with the Art Gallery of Ontario regarding specific details related to each programme.
2. Submission of comments following each programme. Also to include invoices and related material.
3. Forwarding up-to-date biographical material to the Art Gallery of Ontario on a regular basis.

Contact



Alex Cameron *Untitled 1*, December 1978 Watercolour and oil stick on paper 31 7/8 x 22 in.; 81 x 60 cm
Courtesy of Sable-Castelli Gallery Ltd., Toronto



Paul Fournier, *No. 65,* 1972 Monoprint, drybrush and wash on Japanese paper 24 1/4 x 36 13/16 in.; 61.5 x 91 cm (approx.) Courtesy of the artist

Contact has been realized to meet the needs of communities which in the past have not had the facilities to house exhibitions offered by our ongoing Extension Services' programme. The *Contact* series encompasses a number of small-sized exhibits of original works by Canadian artists. Our aim is to present a cross-section of various contemporary techniques and styles as well as to introduce the viewer to the artist's own approach and concerns in expressing what is important to him or her.

Historical material is being presented in facsimile reproduction form because of the obvious inaccessibility of the originals which are of significant historical reference.

An illustrated brochure, with a short written text on the artist and his work, will accompany each exhibition.

If this is the first time you are booking *Contact* exhibitions, please note that our staff is available to visit your exhibition space and assist you with any details or queries you might have.

Contact is organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 8 – 15 framed works per show; one information panel about the artist and his work. Approx. 60 running feet (182.8 m)

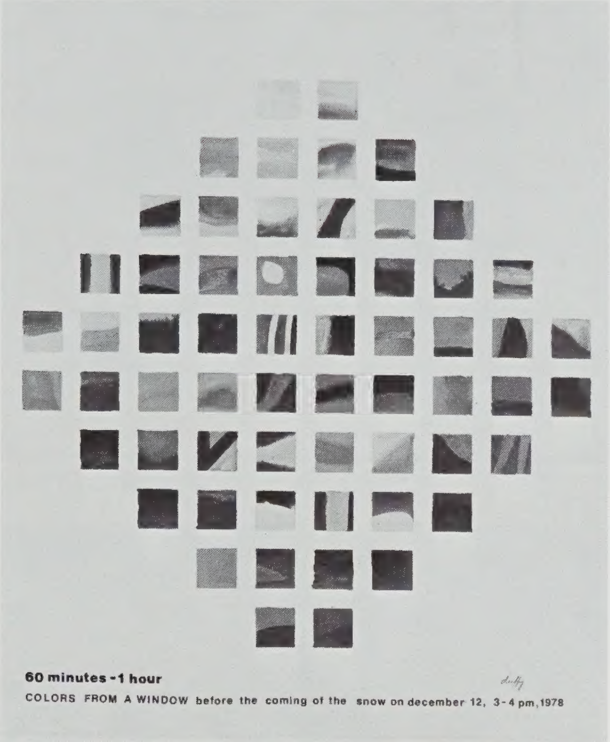
Weight: 1 or 2 small-sized crates not exceeding 150 lbs. (68 kgs) each

Fee: $25 which includes seventy-five brochures

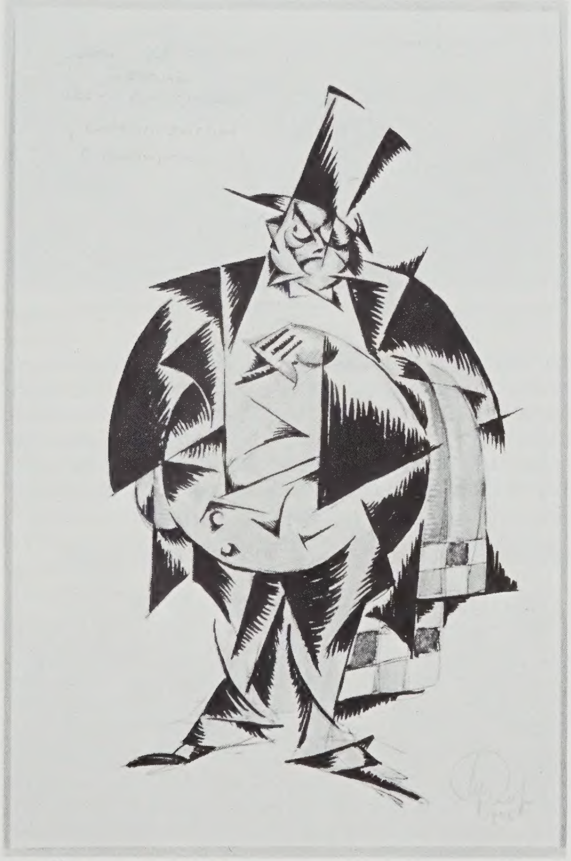
Security: Secure night locks on all doors and windows. Periodic staff patrols. Small works should be screwed to the wall

Lighting: Incandescent and/or fluorescent, preferably fitted with ultra-violet filters. No direct sunlight. If you do not have ultra-violet filters please contact the Scheduling Manager, (416) 977-0414, for further information.

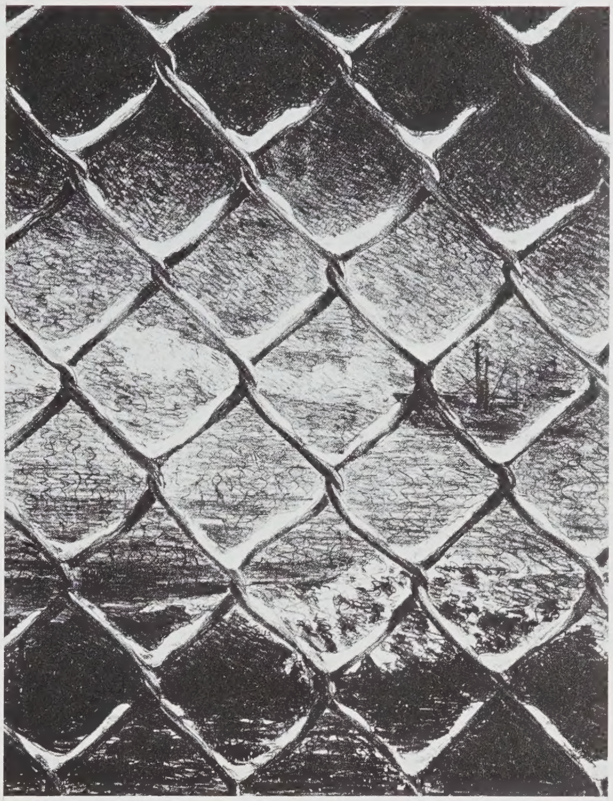
Temperature and humidity: Minimal fluctuations


60 minutes -1 hour
COLORS FROM A WINDOW before the coming of the snow on december 12, 3-4 pm,1978

Helen Duffy *60 Minutes – 1 Hour,* 1978 Water colour 19.6 x 16.4 in.; 49.7 x 41 cm
Collection of the artist



Sergei Eisenstein *Sam Mangen from Shaw's "Heartbreak House"*
(facsimile reproduction)



Richard Sturm *Seascape with clouds,* 1975 Lithograph 17 x 13 in.; 43.1 x 33 cm

Helen Duffy: Colour Diary

Colour diaries are as intimate and revealing as written journals. This exhibition of eight water colours and one collage traces the development of an artist's records from early childhood to the present ongoing projects such as the Nature Diary, the pure Colour Diary and the Minute-by-Minute One-Hour Diary.

Space: 9 framed works and 1 information panel

Eisenstein: Drawings for the Theatre

The theatre drawings in this exhibition reveal another side of the genius of Sergei Mikhailovich Eisenstein, universally renowned for his achievements in Soviet cinema as filmmaker, and regarded as an influential film teacher and theoretician.

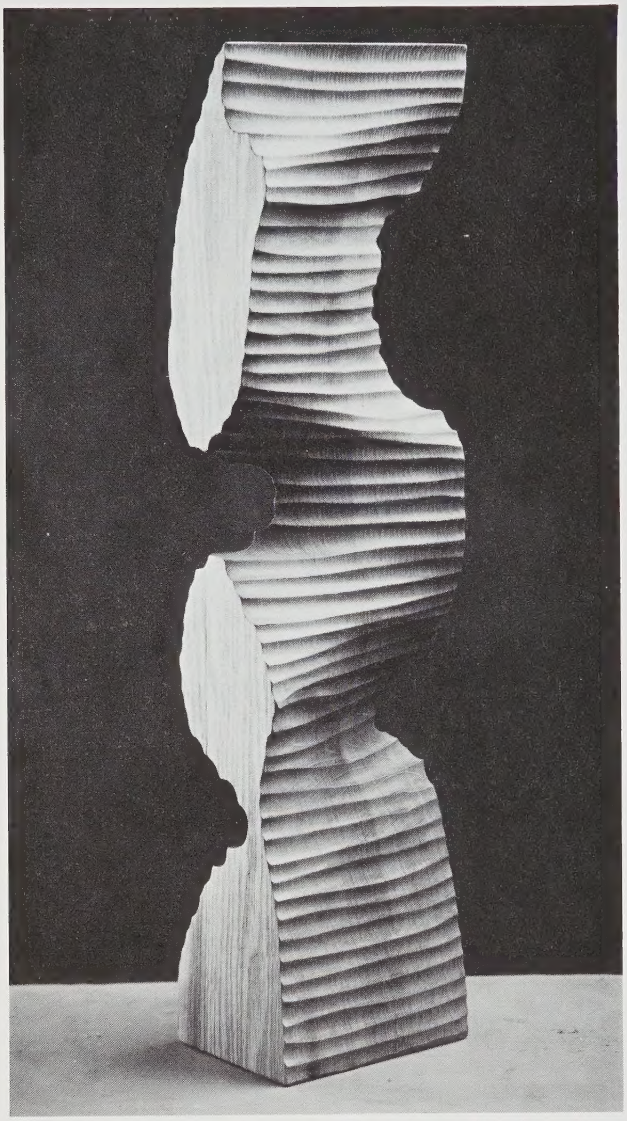
Eisenstein called his passion for drawing a visual shorthand which fortified him throughout his powerful dialectic and artistic evolution. These 12 facsimile prints are but a few of the thousands of sketches he made, first for the theatre and later for his films.

Space: 12 framed works and 1 information panel

See All the People: Poetry and Prints

The presentation is an unbound "livre deluxe" of ten colour lithographs and two embossings illustrating 12 poems. This complementary blending of poetry and prints is the result of a long and close collaboration between poet David Zimmerman and artist Richard Sturm. Included are the colophon, index, introduction as well as 12 coupled poems and prints.

Space: 15 framed works and 1 information panel

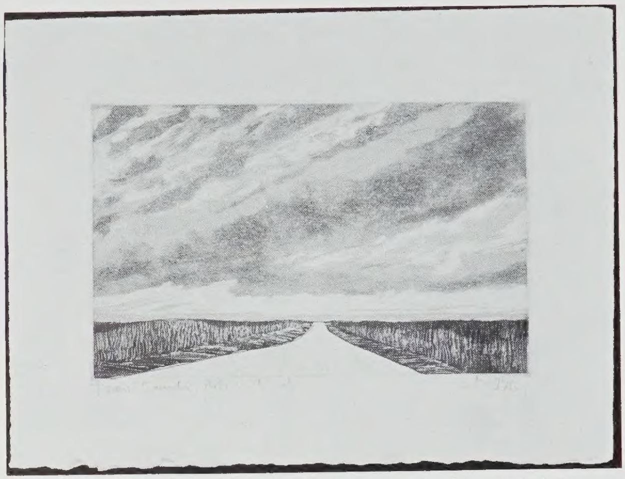


Stephen Hogbin *Untitled*, 1978 Red oak 20 3/4 x 5 1/8 x 4 in.; 52.5 x 5 1/8 x 10 cm
Courtesy of Aggregation Gallery Ltd., Toronto

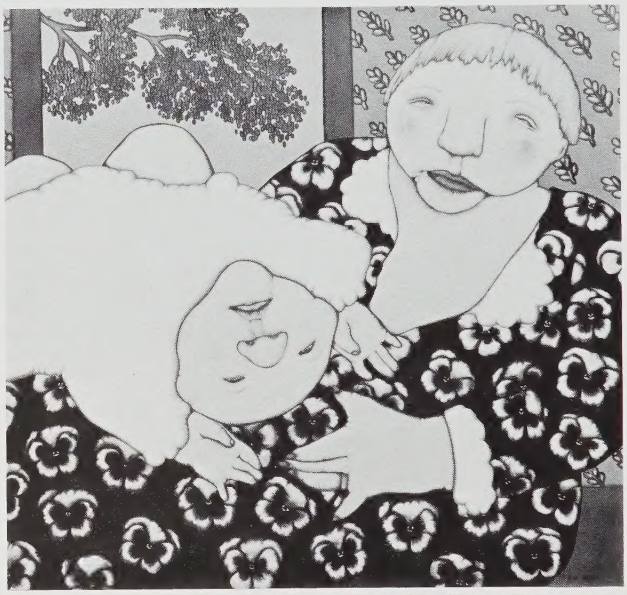
Stephen Hogbin: Sculptor in Wood

Through Stephen Hogbin's innovative design of a woodworking machine, he has explored varying aspects of form. His five sculptures in wood are a result of this exploration. A single collage of his sketches and *Alphabet* piece give us an insight into the varying sensibilities produced by this artist through his technology.

Space: 6 sculptures, 1 framed work and 1 information panel



Brian Kelley *Trans Canada Series*, 1978 Aquatint and etching 10.8 x 6.7 in.; 27.5 x 17 cm Collection of the artist



Jane Martin *Window Seat*, 1978 Oil on board 22 x 24 in.; 55.8 x 60.9 cm
Collection of Betty Davison, Ottawa

Brian Kelley: Intaglio Printing

Many techniques are employed in etching. These 12 prints by Brian Kelley use the intaglio process and show examples of drypoint, aquatint and mezzotint. Images of still-lifes, landscapes and figures are traditional, yet the artist has imbued these with his own personal way of seeing.

Space: 12 framed works and 1 information panel

Jane Martin: Personal Reflections in Oil

Jane Martin explores the aspects of painting with oil directly on the board as opposed to being drawn from a series of sketches. Her studies of people and colourful backgrounds integrate themselves into the simplistic compositions achieved. Because of her "moving the paint around" until the image begins to emerge, there is a fascinating spontaneity coupled with the time consuming aspect of applying the colour layer by layer. The ten studies present varying insights into works produced from 1975 – 1978.

Space: 10 framed works and 1 information panel

There will be five exhibitions of original works plus three facsimile reproduction shows which will be available for circulation beginning April 1980. We hope to have additional exhibitions of original works ready for circulation in the fall of 1980.

The Artists' Jazz Band: Signatures in Time

This exhibition consists of 9 prints, one by each member of the "Artists' Jazz Band" and a cassette tape of their record made in Toronto in 1973. Artists such as Michael Snow, Graham Coughtry and Robert Markle reveal distinct modes of self-expression in both image and sound, art and music. Underlying each individual response is a shared attitude which allows each member to express his own creative impulse and still make a collaborative effort as a jazz group possible.

Space: 9 framed works and 2 information panels

Alex Cameron: The Energy of Line and Colour

Through his dynamic use of colour and application of line, Alex Cameron infuses his work with a great sense of presence. With either water colour or acrylic washes on paper, Cameron paints a picture surface of rich tones. He then draws with oil stick, animating the picture surface with an intense energy of movement. While his drawings are expressive, especially for the feelings they evoke in the viewer, one is always made aware of the deliberate and disciplined hand of the artist who creates this appearance of spontaneity. In this way, his work is at once both bold and subtle. His drawings are basically abstract in nature although the pictorial elements are organized into a landscape framework.

Space: 8 framed works and 1 information panel

Betty Davison: Cast Paper Relief Prints

These 13 prints in 11 frames are a result of transition from sculpture into the bas-relief paper print. The process by which Betty Davison achieves this transition is represented in a series of explanatory photographs. The end results are detailed dimensional images, hand painted in pure colours, expressing her humorous comments on everyday life.

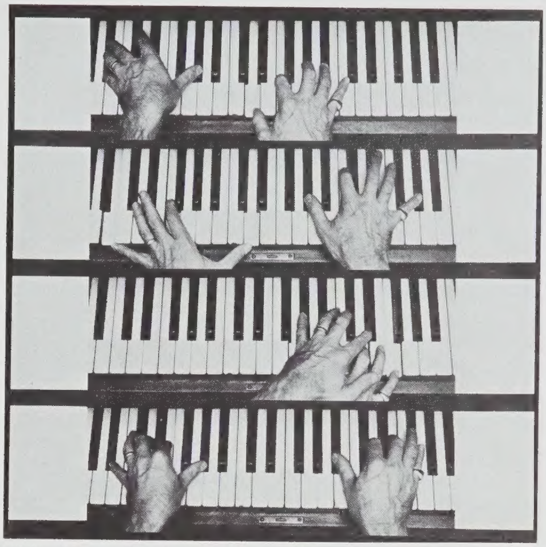
Space: 11 framed works and 2 information panels

Eisenstein: Drawings for "Ivan the Terrible"

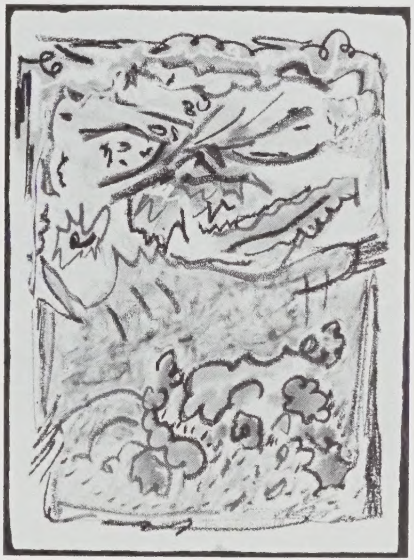
In this selection of facsimile reproductons, the renowned Russian filmmaker and theoretician Sergei Eisenstein illustrates his unique mode of visualizing his ideas and plans for his last film *Ivan the Terrible.* Prior to the actual shooting of the film in 1943, Eisenstein's "visual shorthand" began preparing the scenario on this legendary Tsar of Russia who came to the throne in 1533 at the age of three.

As ideas poured into his imagination, Eisenstein would frantically commit them to scraps of paper, notebooks, envelopes, or anything at hand, fearful of losing them. From these drawings, the outline of the future film gradually took on a coherent form: fragments of dialogue would often be scribbled down spontaneously; diagrams for the positioning of actors; precise instructions about the design and even the materials for a piece of decor and suggestions for the composer filled hundreds of drawings, capturing myriad details.

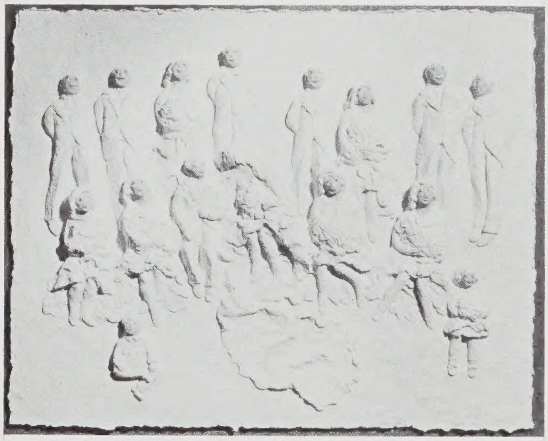
Space: 14 framed works and 1 information panel



Michael Snow *Chords*, 1973 Photo-lithograph 24 x 24 in.; 60.9 x 60.9 cm
Collection of the artist



Alex Cameron *Untitled 2* December 1978 Watercolour and oil stick on paper 31 7/8 x 27 1/8 in.; 81 x 69 cm Courtesy of Sable-Castelli Gallery Ltd., Toronto



Betty Davison *White Wedding – Circa 1928*, 1979 Cast paper relief print/hand-painted with acrylic 14 1/4 x 16 5/8 in.; 36.2 x 42.3 cm (framed)
Courtesy of the artist

Paul Fournier: Form and Meaning in Nature – The Mushroom

Through the combined technique of monoprinting, wash and drybrush on Japanese paper, Paul Fournier explores the variations of form and texture in the mushroom. His drawings are done in large scale format. Each mushroom study is given a particular significance in its appreciation for the beauty of natural forms and textures and in the expression of the boundless energy of organic life. While Fournier has studied real specimens as well as photographs of mushrooms, his drawings go beyond the mere physical description of a particular plant group. Through the interpretation of these images, Fournier presents both his formal artistic concerns of composition and his love and affinity for nature.

Space: 8 framed works and 1 information panel

Stephen Livick: Photographic Explorations

This photographic artist's work is represented by 12 prints utilizing both silver and platinum emulsions as well as a colour process. His subject matters express his continuing style of central foreshortened imagery. The specific moods are controlled by the variations in tonal qualities and papers. This selection reflects the artist's work from 1975 – 1979 with varying themes from the subtlety of a wire fence across a field, to reflective images drawing the audience in and out of the photograph at several points of view.

Space: 12 framed works and 1 information panel

Michelangelo: Figure Studies

These 12 facsimile reproductions of Michelangelo's figure studies are representative of the detailed drawings that the master undertook as an integral part of his creative process. Many of the works appeared in variation in later paintings or sculpture. His figure studies were a result of drawing from models as well as his first-hand knowledge of the anatomy of the human body from dissection. This selection represents both his earlier pen studies and his latter red and black crayon and chalk works.

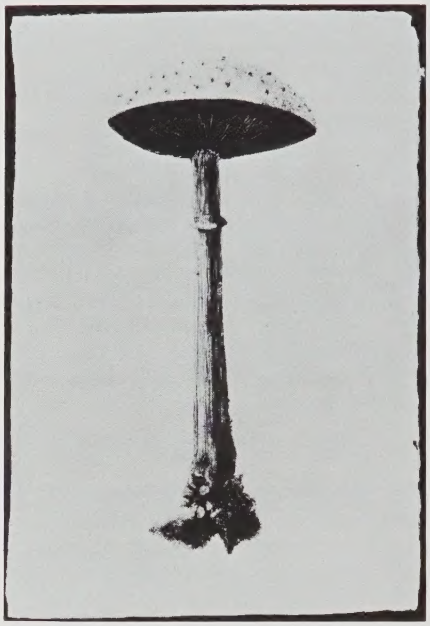
Space: 12 framed works and 1 information panel

A Selection from Les Très Riches Heures de Jean, Duc de Berry

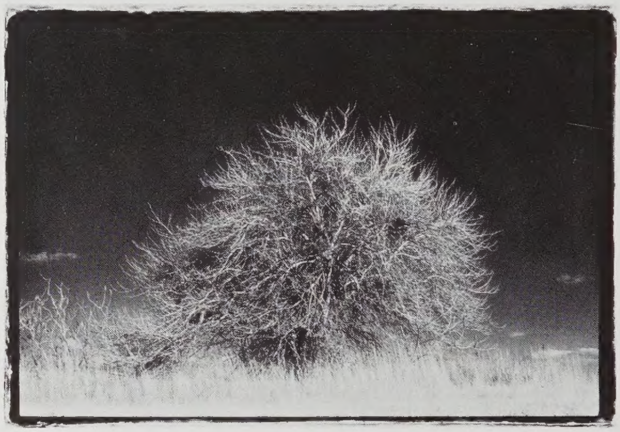
At the turn of the fourteenth century, the three Limbourg Brothers were commissioned by the Duc de Berry to create the *Très Riches Heures,* a book of prayers for private devotion. Due to their gifts of observation and execution, the Limbourgs were able to blend Northern and Italian influences within the French pictorial tradition, to create an original work of art that remains the highest expression of what is known as the International Style.

This selection of facsimile reproductions focuses on the 12 illustrations for the months of the year.

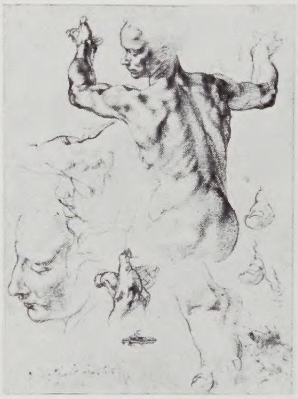
Space: 11 framed works and 1 information panel



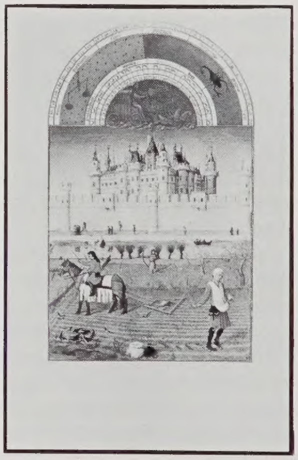
Paul Fournier *No.2,* 1972 Monoprint & drybrush on Japanese paper 36 13/16 x 24 5/8 in.; 91 x 62.5 cm (approx.) Courtesy of the artist



Stephen Livick *Untitled no.7523,* 1975 Silver print 23 x 28 1/2 in.; 58.5 x 72.5 cm (framed) Courtesy of Jane Corkin Gallery, Toronto



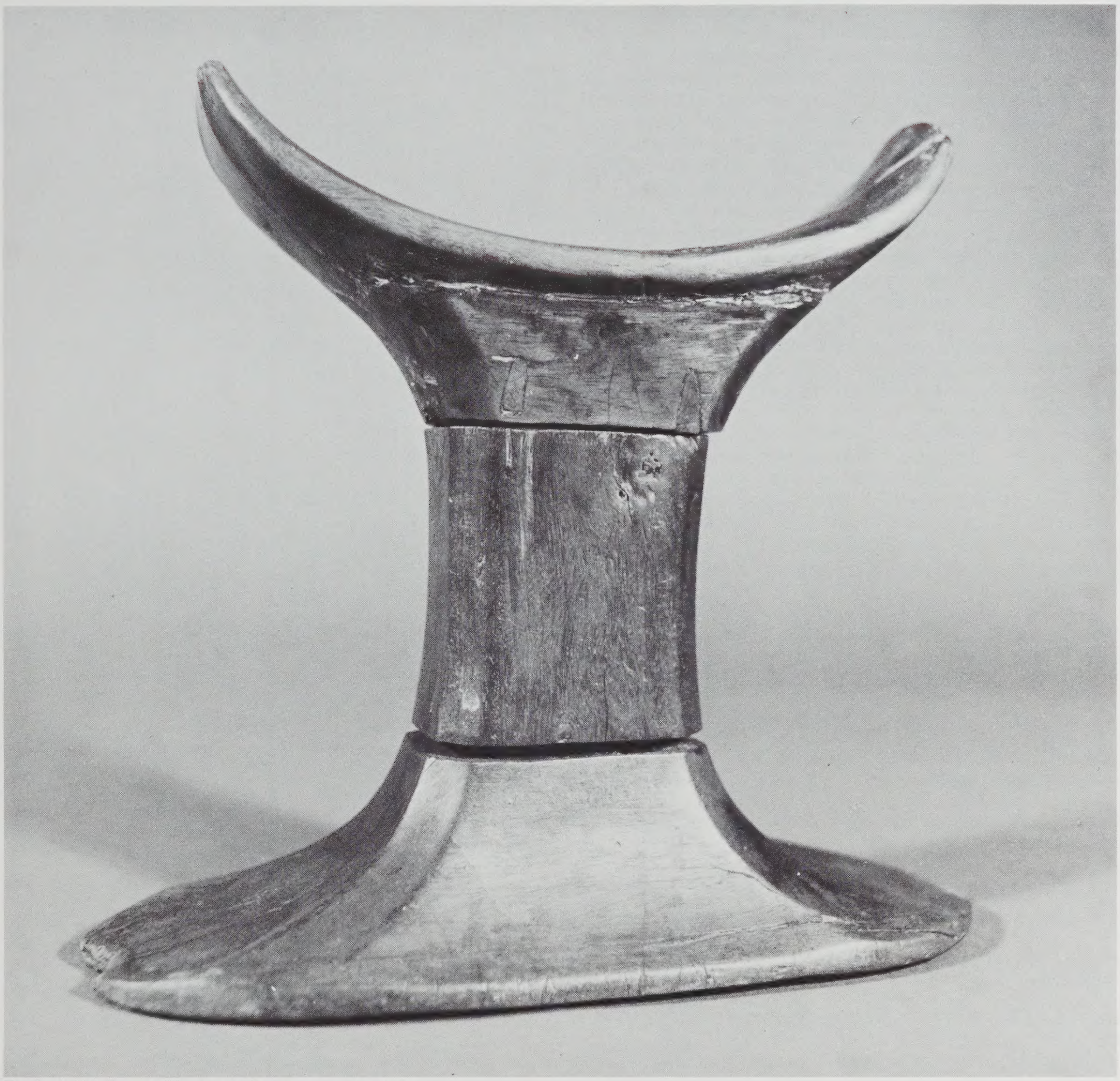
Michelangelo Buonarroti, 1475-1564 *Studies for the Libyan Sibyl* (recto) Facsimile Reproduction 22 x 18 in. (framed); 56 x 46 cm (framed) Original: Red chalk and black crayon Collection: Metropolitan Museum, New York.



Les Très Riches Heures de Jean, Duc de Berry *October* (facsimile reproduction)

Film

Multi Media



Headrest, 18th Dynasty Wood 9 x 8 1/2 x 4 in.; 23 x 21 x 10 cm

photo: Royal Ontario Museum

EQUIPMENT FOR ETERNITY: Egyptian Arts and Crafts of the New Kingdom 1570 to 1085 B.C.

November 1979 – September 1981

The treasures from the tomb of Tutankhamun have attracted incredibly large numbers of viewers in both Europe and North America. The splendour of the artifacts in the Tutankhamun exhibition amaze modern day audiences! But Egyptian craftsmen had produced such splendid objects for some 1800 years before, and approximately 1000 years after Tutankhamun's death. *Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570 to 1085 B.C.* is an exhibition which celebrates the artistic achievements of this era. The eighty-eight artifacts in the exhibition are drawn from the Egyptian Collection of the Royal Ontario Museum, and are permanently mounted inside ten multiscreen showcases. Each showcase highlights and explains one facet of artistic expression using ink drawings, colour photographs, and a concise text. Among the artifacts included in the exhibition are ancient glass vessels and beads, carved wood and stone shawabty figures, as well as jewellery.

Accompanying the exhibition are 150 copies of a complementary catalogue, with introductory text which discusses the role of the artist/craftsman in the New Kingdom and describes the techniques employed.

Installation Officers will not accompany the exhibition: however, the artifacts are permanently mounted in the showcases, and are accompanied by full installation instructions.

Organized and circulated jointly by the Art Gallery of Ontario and Royal Ontario Museum Extension Services, through the generous support of Outreach Ontario, a programme of the Ministry of Culture and Recreation.

Space: Approximately 500 sq.ft. (1524 m) for ten showcases plus one lead panel

Weight: To be determined

Personnel required for installation: three people for approximately three hours

Fee: Due to the financial support of Outreach Ontario, a programme of the Ministry of Culture and Recreation, the exhibition is available at no cost to your community.

Date available for circulation: November 1979 – September 1981

Security: Attendant on duty during open hours, secure night locks, and either a burglar alarm connected to a police station, or a burglar alarm and police patrol at night.

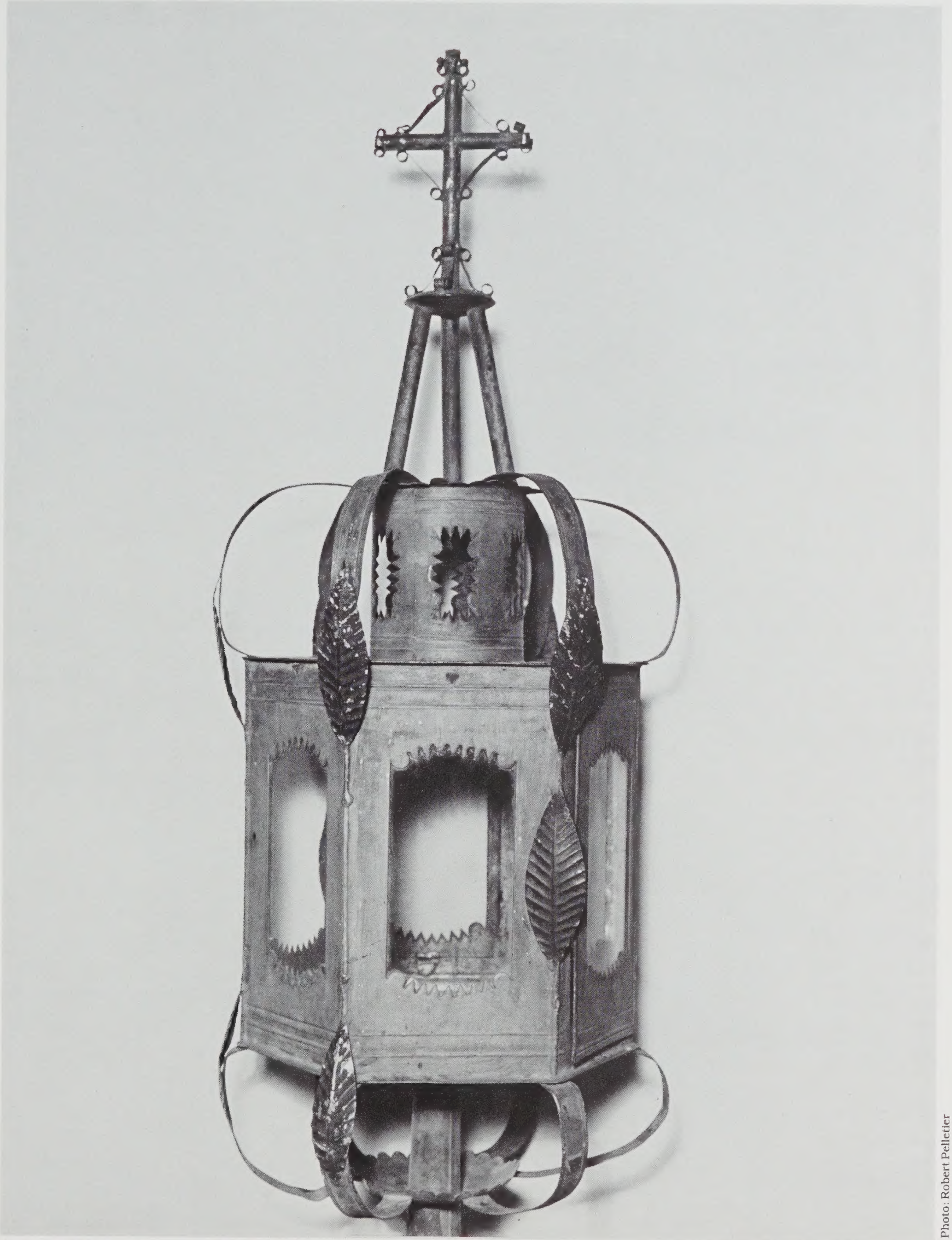
Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: 30% minimum – 50% maximum (with a maximum daily fluctuation of 5%). Between 70° – 76°F (21° – 24.4°C)

Special requirements: Avoid sudden changes in relative humidity and/or temperature. Exhibit should be allowed to acclimatize, in the exhibit area if possible, for 24 hours before being removed from crates.

photo: Royal Ontario Museum

Shawabty, 18th Dynasty Limestone 8 1/2 x 3 x 2 in.; 22.5 x 7.5 x 5 cm



Processional Lantern Polychrome tin, glass Height: 83 cm Collection: Château de Ramezay

Photo: Robert Pelletier

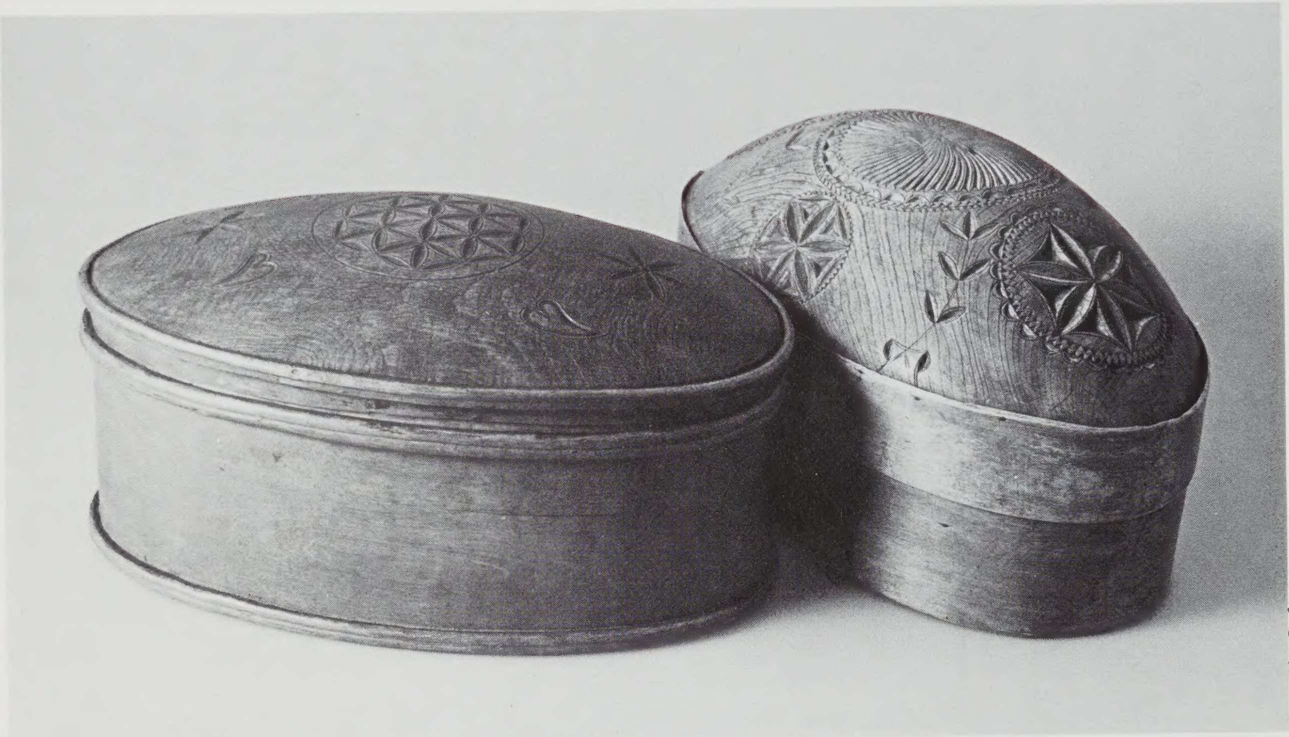


Photo: Clair Dufour

Folk Art Treasures of Quebec *Workboxes* Wood 7.5 x 12.6 in.; 19 x 32 cm Collection: Musée des Augustines de l'Hotel-Dieu de Québec

The exhibition comprises some 55 pieces, many of them dating before 1900. Largely functional, these objects were made by artisans who did not set out with the intention of creating works of art. Included are such objects as weather vanes and lanterns, religious sculptures showing the influence of the Quebec clergy, figures and animals in wood, as well as games and toys; utilitarian and decorative objects such as butter and maple sugar moulds, boxes and caskets, wooden decoys, hooked rugs and quilts.

The Quebec folk artist, influenced by his own milieu and heritage, used symbols such as the Quebec flora and fauna, as well as universal motifs like the heart and star to decorate these works. The objects included in the exhibition are among the finest examples of their kind, typifying the folk art of nineteenth century Quebec. Many of the works from private museums and collectors are on loan for the first time.

Complemented by twenty large-size sepia photographs (30 x 40 inches), the exhibition has been selected by Thérèse Latour, formerly Curator of Ethnology at the Musée du Québec, and now Museum Advisor, Direction des Musées et Centres d'exposition for the Quebec Ministère des affaires culturelles. Madame Latour has also prepared the illustrated catalogue which will accompany the exhibition.

Folk Art Treasures of Quebec has been jointly organized by the Art Gallery of Ontario Extension Services and the Direction des Musées et Centres d'exposition, as a special cultural project of the Ontario-Quebec Permanent Commission, funded by the Ontario Ministry of Culture and Recreation and the Québec Ministère des affaires culturelles et intergouvernementalles.

Space: Approx. 55 individual pieces; 1500 sq. feet (4572 m). Hanging space required is approx. 150 running feet: about 8 showcases of varying sizes are also included.

Weight: 10 – 15 crates

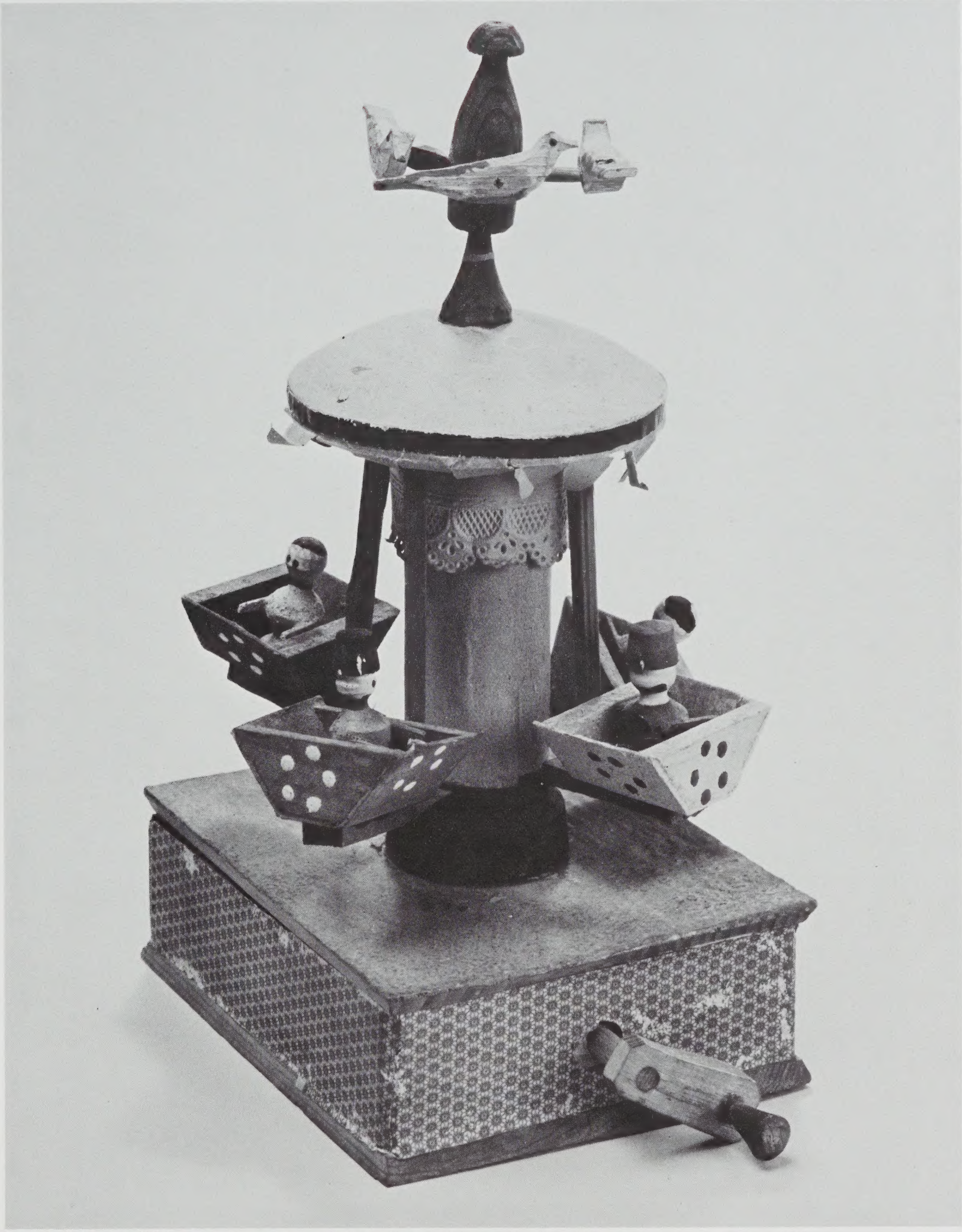
Fee: $600

Date available for circulation: Fully booked at time of publication

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only: maximum of 50 lux

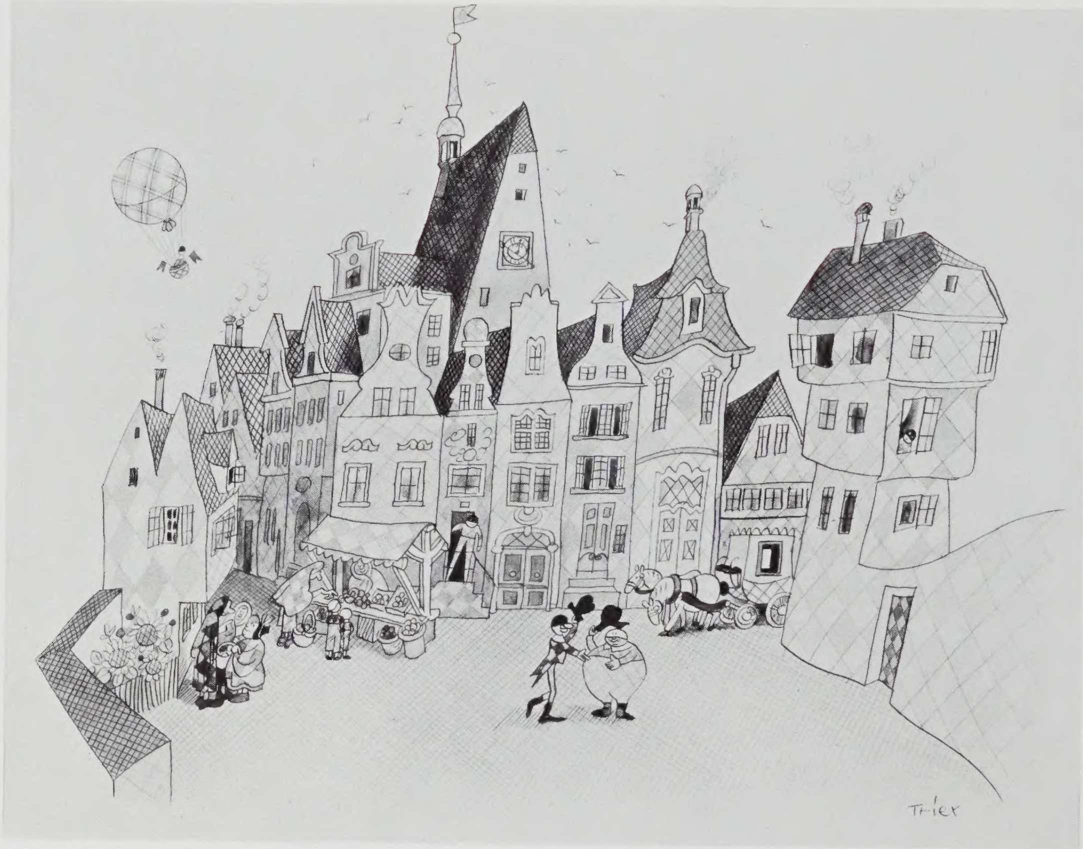
Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity, and between 68°F – 72°F (20° – 21°C)



From the Collection of Walter Trier *Merry-go-round* (Tinkle Toy/Automata) German, Erzgebirge 19th century after earlier model, ca. 1790
Turned, carved and assembled, painted wood and paper 19.5 x 9 x 11 cm

HUMORIST WALTER TRIER:
A Selection from the Trier-Fodor Foundation Gift

October 1980 – January 1981



Walter Trier, *The Meeting on the Town Square*, 1926 Watercolour, pen, ink and pencil on paper 35.7 x 48.7 cm

In 1977 the Art Gallery of Ontario received through the Trier-Fodor Foundation the bequest of the Walter Trier oeuvre. At the same time a gallery was established, carrying the name of the artist, for the purpose of displaying graphic art of a humorous, illustrative and representational nature. Trier was born in 1890 in Prague, Bohemia and emigrated to Canada in 1947. He died in 1951 in Collingwood, Ontario.

Trier's great popularity and recognition lie in the context of German romantic art; he represents an extension of the 19th century tradition of artists like Wilhelm Bosch and Carl Spitzweg. Trier's visual vocabulary was inspired and enriched by the whimsical quality of German folk toys. Since his early youth, he had been a devoted collector of folk objects, and toys had gained a special meaning in his life and figured prominently in his art.

Trier contributed drawings to major satirical and humorous magazines in Europe. He also established himself as an illustrator of children's books where the success of such books was largely due to the popularity of his illustrations. In 1936 Trier was forced to leave Germany. He settled in London, England, where he worked as a cartoonist for a weekly paper and designer of front covers for the popular *Lilliput* magazine. During his life in Canada, he was active in Toronto as a commercial designer.

This exhibition will depict the various aspects of the artist's career through material selected from the family bequest. The exhibition of over 120 works will open at the Art Gallery of Ontario in March of 1980 after which time a smaller selection of approximately 75 items will circulate to provincial exhibition centres. The show will contain water colours and drawings, some oil paintings, books and posters. The works will cover the period from 1915–1950. A group of antique toys from the artist's private collection will complement the exhibition.

Twenty-five illustrated catalogues and a number of posters are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Circulated by the Art Gallery of Ontario Extension Services from the Permanent Collection of the Art Gallery of Ontario.

Space: Approximately 250 running ft. (77 m), plus 8 smaller-sized display units

Weight: 4 – 5 crates of average size

Fee: $450

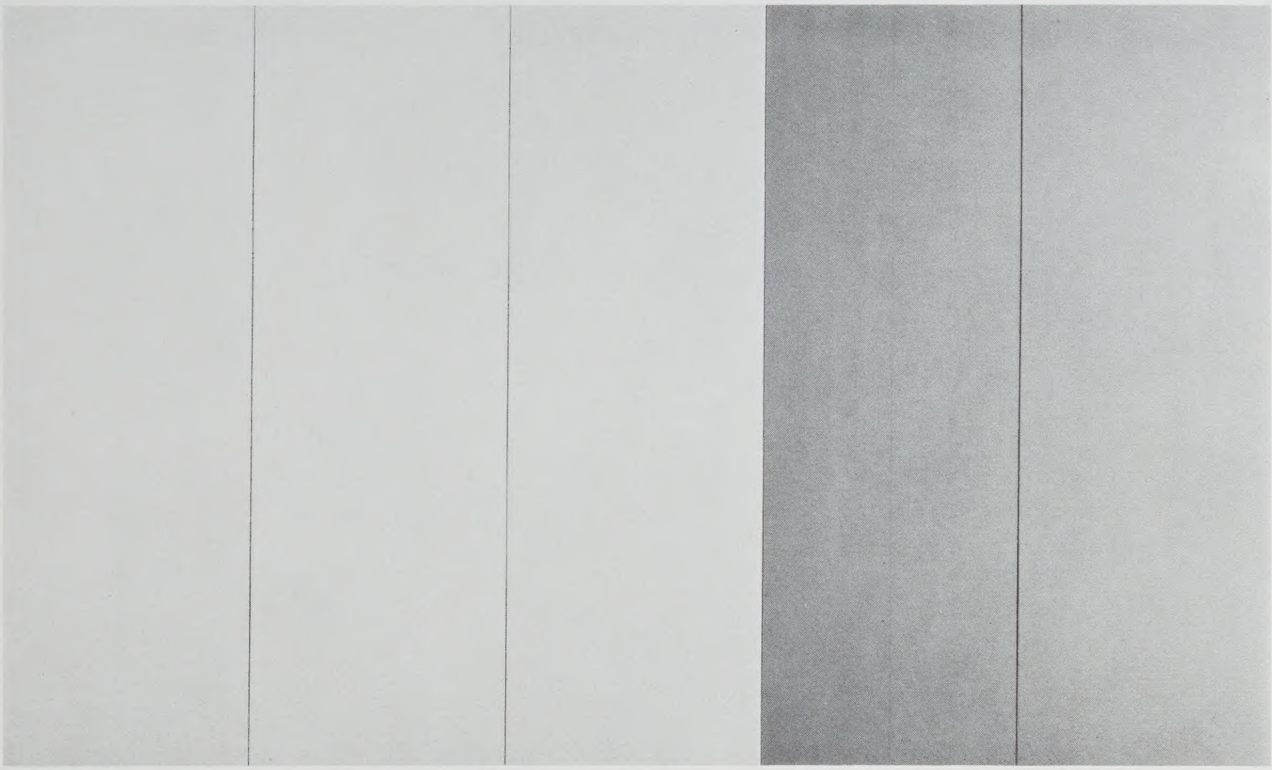
Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)

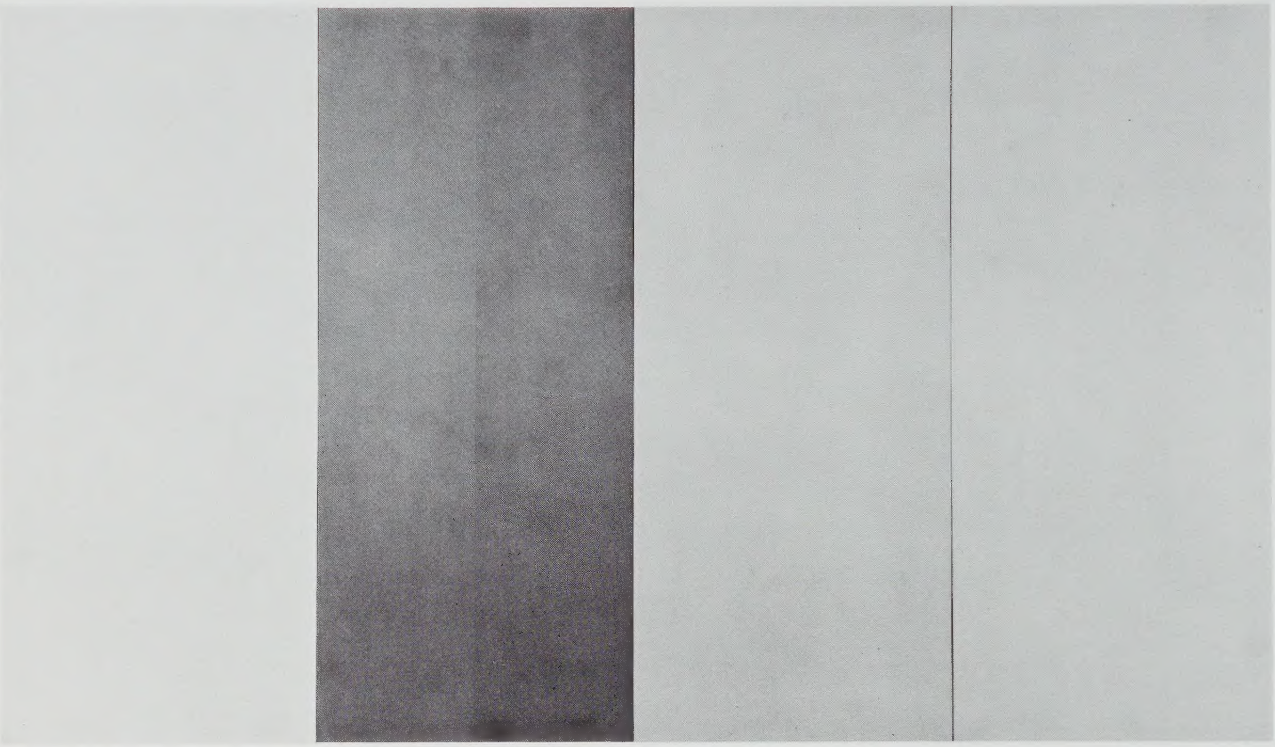
Painting and Drawing



Louis Comtois *QEA*, 1975-76 Acrylic on canvas 72 x 115 in.: 182.8 x 292.1 cm Collection of the artist

LOUIS COMTOIS: Paintings 1974 – 1979

May 1980 – May 1981



Louis Comtois *Maki*, 1974-75 Acrylic on canvas 84 x 144 in.; 213.3 x 365.7 cm Collection of Art Bank, Canada Council

Louis Comtois is a French Canadian whose paintings have received considerable attention in his native province of Quebec, in the United States and in France. Born in 1945, he studied at the École des Beaux Arts in Montreal and now lives in New York. His work is represented in public and private collections including Canada Council Art Bank, Ottawa; Montreal Museum of Fine Arts; Albright-Knox Art Gallery, Buffalo; and the Art Gallery of Ontario, Toronto.

This exhibition will consist of Comtois' recent work, 1974 to the present, and will contain 12 large paintings of acrylic on canvas.

The paintings of Louis Comtois are essentially about colour – its quality, scale, disposition, interaction, luminosity and vitality – and the distance of space. They are rigorously structured – large in scale, horizontal in format and composed of three or four distinct vertical panels, which are sometimes subdivided into delineated vertical planes. Concentration on each plane or panel slowly reveals a single specific chromatic hue, however finely nuanced its relationship with the other hues may be.

Through this show, the viewer will be able to examine Comtois' exploration of formal colour and space relationships in terms of closely related hues.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

An illustrated catalogue with an introduction by René Payant will accompany the show. Included in the exhibition fee are 50 catalogues.

The exhibition will be presented at the Art Gallery of Ontario under the curatorship of Marie Fleming, Acting Curator of Contemporary Canadian Art. Following its Toronto showing, in March and April 1980, the exhibition will be circulated both provincially and nationally by the Art Gallery of Ontario Extension Services.

Space: 274 running feet (835.1 m); 137 linear feet (417.5 m). 12 large scale paintings ranging in size from 50 x 105 in. (127 x 266.7 cm) to 84 x 144 in. (213.3 x 365.7 cm) and including one canvas of 96 x 197 in. (243.8 x 500.3 cm) and one lead/information panel

Weight: 6 – 7 crates of considerable size and weight; averaging from 66 x 120 in. (167.6 x 304.8 cm) to 100 x 160 in. (254 x 406.4 cm), with the largest crate 112 x 212 in. (284.4 x 538.4 cm). Weight is between 350 and 500 lbs. (158.7 and 226.7 kgs)

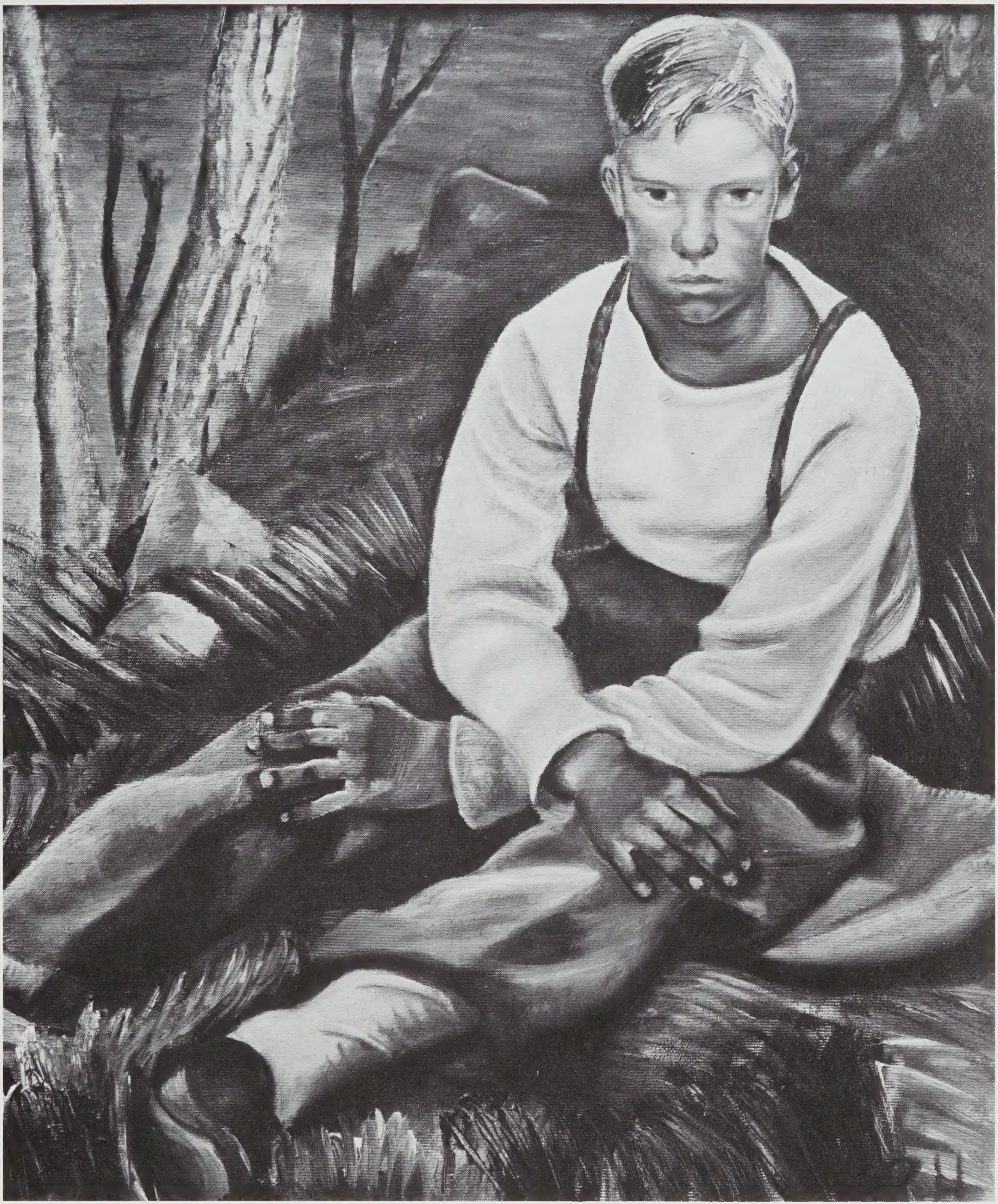
Fee: $750

Date available for circulation: Exhibition fully booked at time of publication

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only: maximum 50 lux

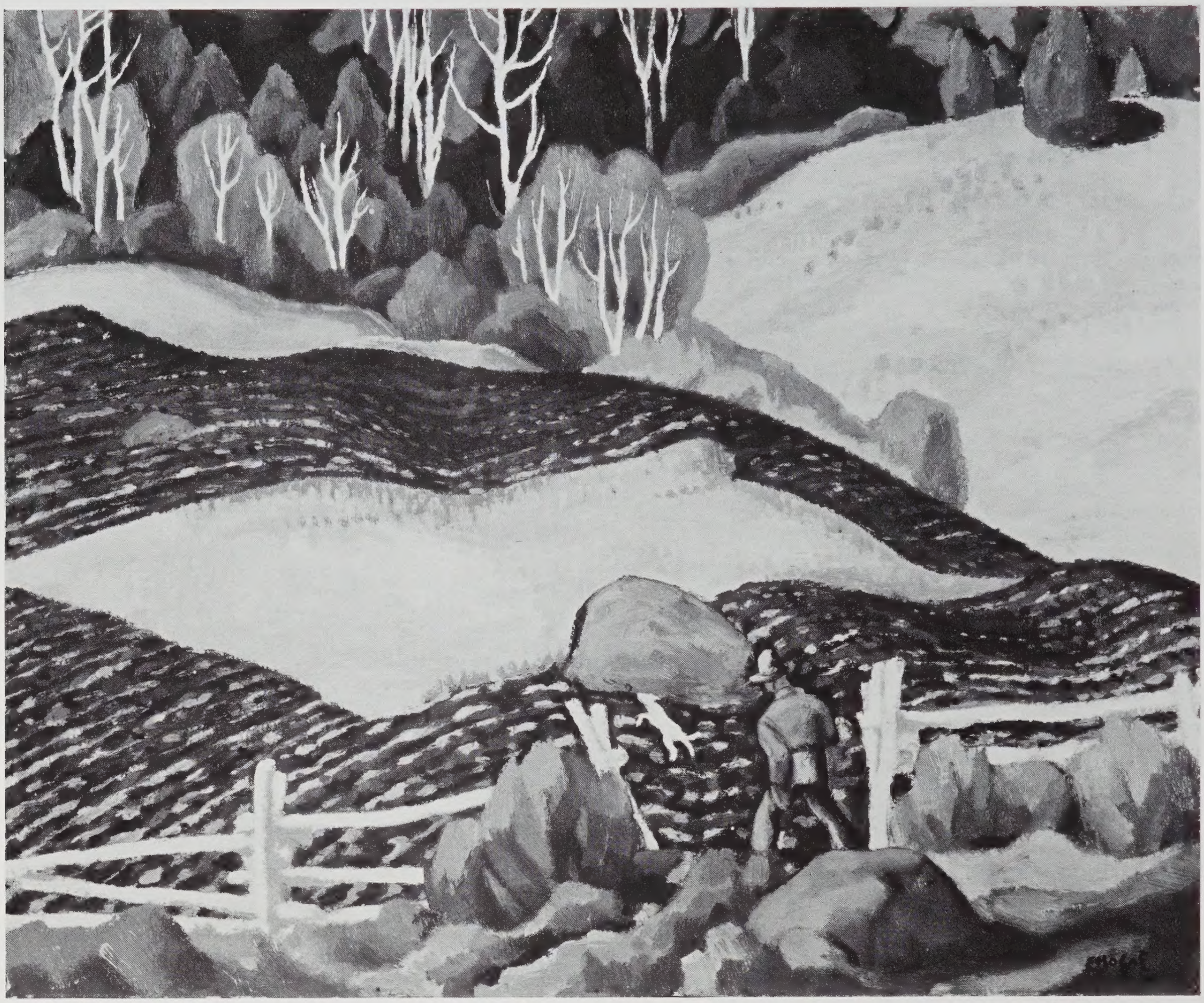
Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)



Prudence Heward *My Caddy*, 1941 Oil on canvas 24 x 20 1/2 in.; 62.3 x 51.1 cm

FIGURES AND PORTRAITS IN THE THIRTIES AND FORTIES

August 1979 – June 1980



Edwin Headley Holgate *Laurentians*, 1949 Oil on panel 20 x 24 in.; 50.8 x 61.0 cm Collection: Ontario Heritage Foundation, Firestone Art Collection

This exhibition focuses on the use of figures and portraits as subject matter by a number of Canadian artists during the 1930's and 1940's. Paintings and works on paper were chosen from the collections of the Art Gallery of Ontario, the Art Gallery of Hamilton, the Ontario Heritage Foundation Firestone Art Collection, Dr. O.J. Firestone and Hart House, University of Toronto.

Lionel LeMoine FitzGerald, Prudence Heward, Edwin Headley Holgate, John Lyman, David Milne, Goodridge Roberts, Philip Surrey and Frederick Varley are among the artists represented.

Fifty illustrated catalogues are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario, Extension Services, and initially produced and funded by the Ministry of Culture and Recreation as a Festival Ontario project for the communities of Simcoe and Sault Ste Marie.

Space: 31 framed works, approximately 175 running ft. (55 m)

Weight: 5 crates

Fee: $200

Date available for circulation: Fully booked at time of publication

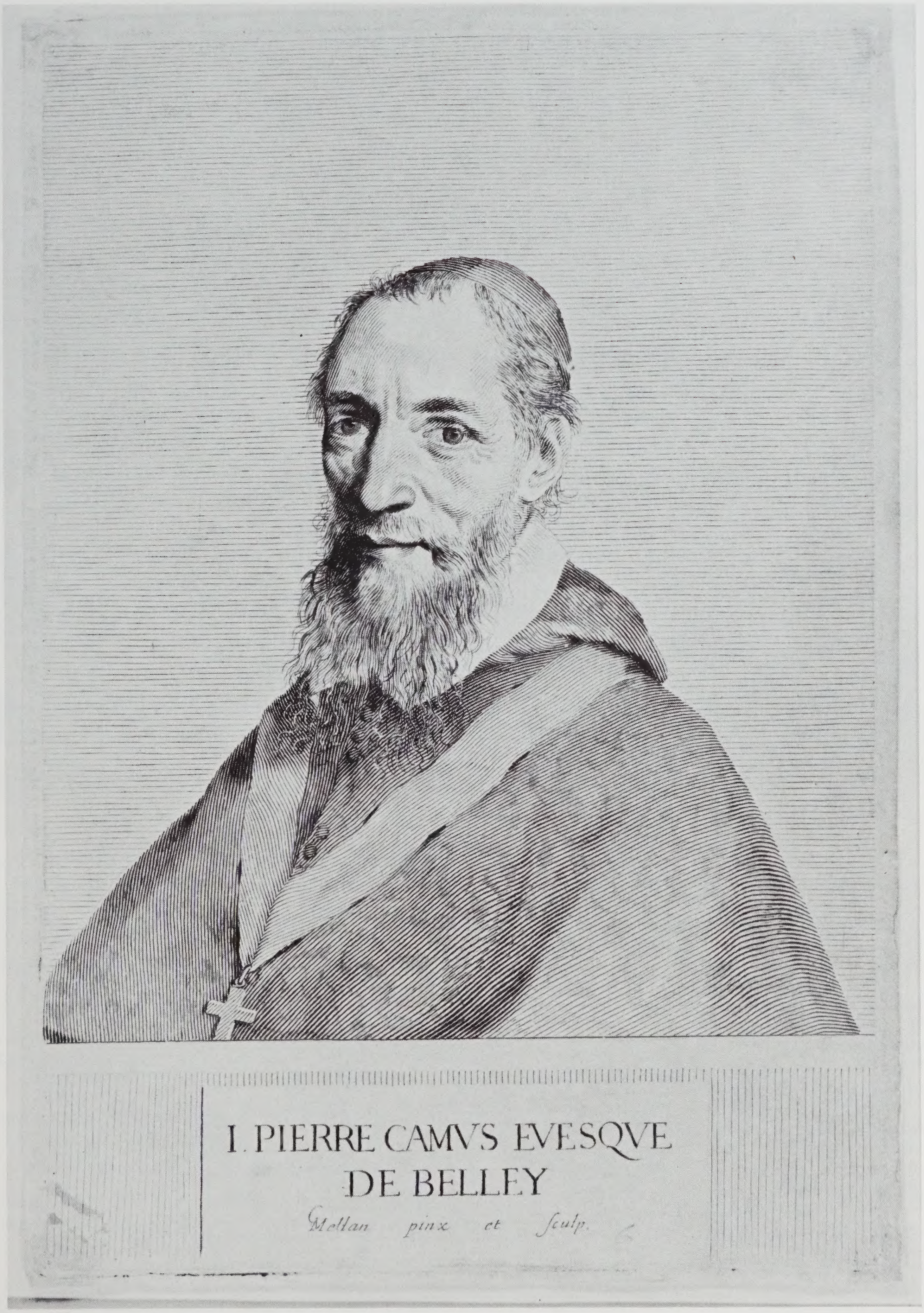
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only: maximum 50 lux for works on paper

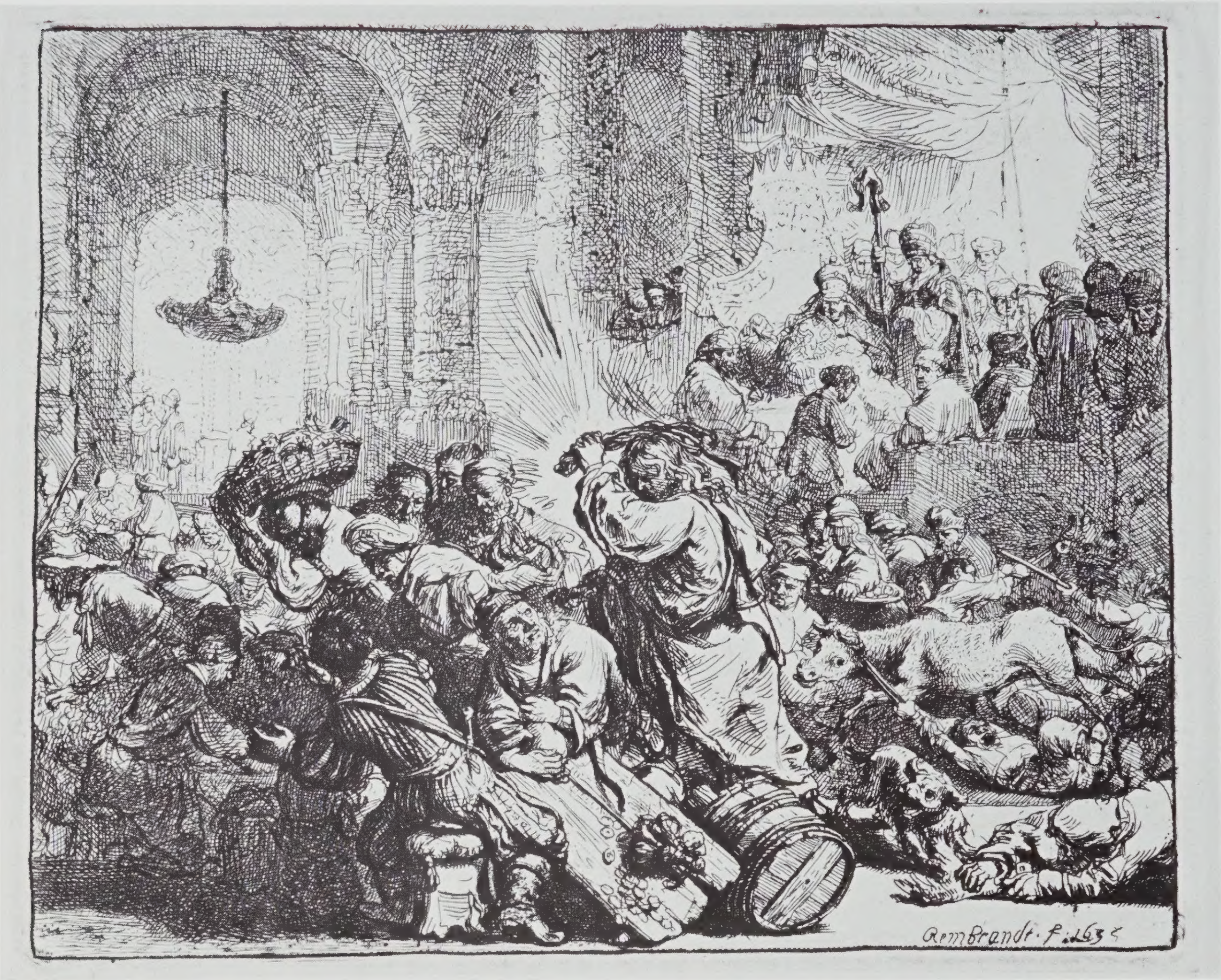
Temperature and humidity: Maximum fluctuation ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)

Photography

Prints


I. PIERRE CAMVS EVESQVE
DE BELLEY
Mellan pinx et sculp.

Claude Melian (1598-1688) *Pierre Camus* Engraving 8.19 x 6.13 in.; 22.4 x 15.6 cm (paper) Collection Art Gallery of Ontario



Rembrandt Harmensz. van Rijn *Christ Clearing the Temple*, 1635 Etching 5.63 x 6.81 in.; 14.3 x 17.3 cm (paper) Collection Art Gallery of Ontario

This exhibition will consist of approximately seventy prints ranging in period from the 15th to the 20th century. It will include works by Dürer, Rembrandt, Meryon and Whistler, as well as an outstanding group of 17th century portrait engravings by such men as Nanteuil and Mellan.

Mr. Ralph Presgrave has been intimately involved in organizing the exhibition, which gives it a personal touch. As a collector, he had to acquire specialized knowledge, such as how to use reference texts, and how to identify collectors' marks, media and states, for this is an important aspect of assembling a print collection.

The Presgrave Collection, which was assembled in Toronto, is the largest individual gift of master prints to be given to the Gallery since Sir Edmund Walker's collection in 1926.

Katharine Lochnan, Curator of Prints and Drawings, Art Gallery of Ontario, selected the works and wrote the catalogue that complements the exhibition. Fifty illustrated catalogues are included in the exhibition fee. A *Projectbook/Supplement* will also accompany the exhibition.

The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Circulated by the Art Gallery of Ontario Extension Services.

Space: Approx. 70 prints; about 175 running feet (53.34 m)

Weight: 6 – 8 crates

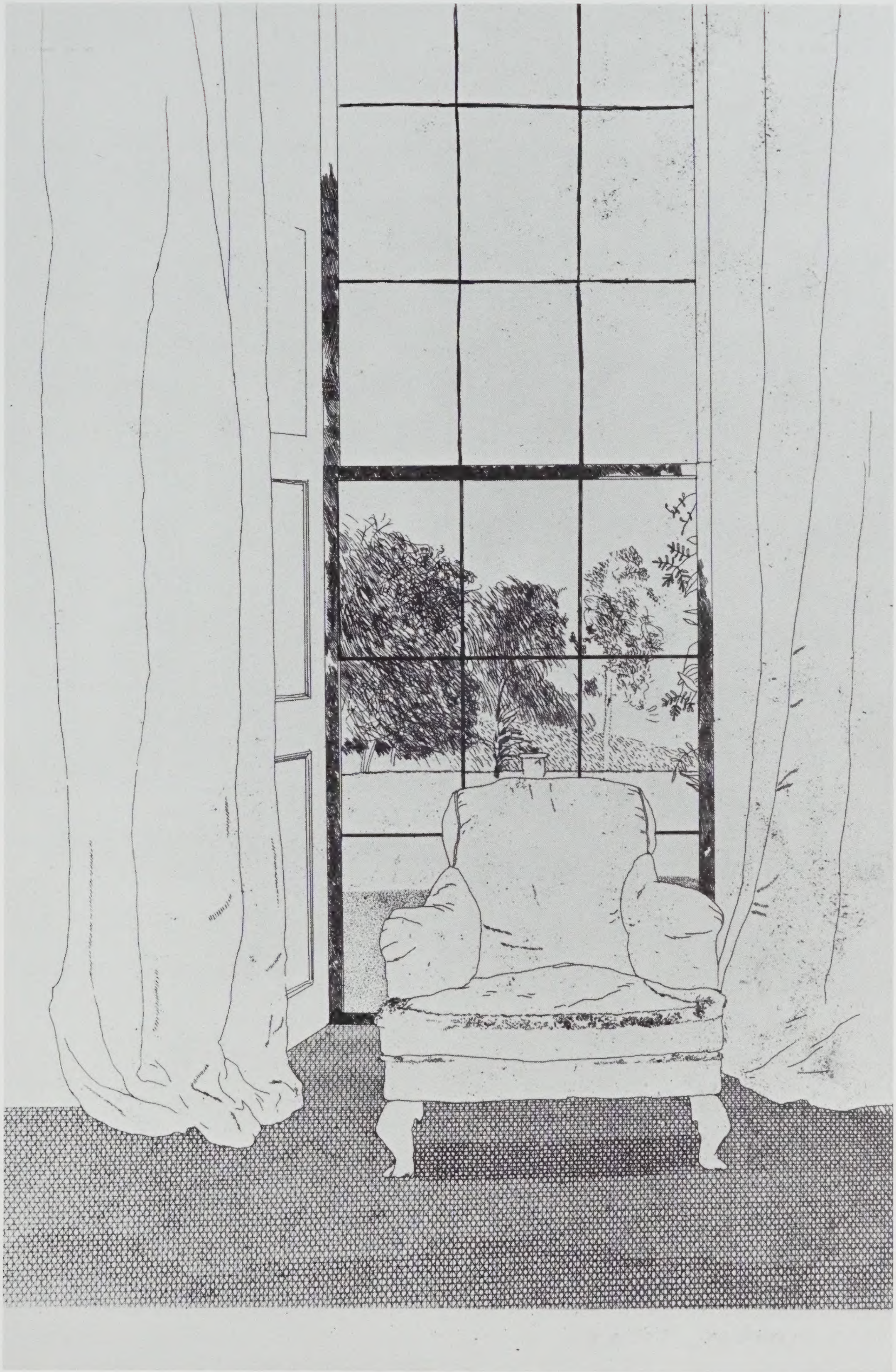
Fee: $450

Date available for circulation: Fully booked at the time of publication

Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux

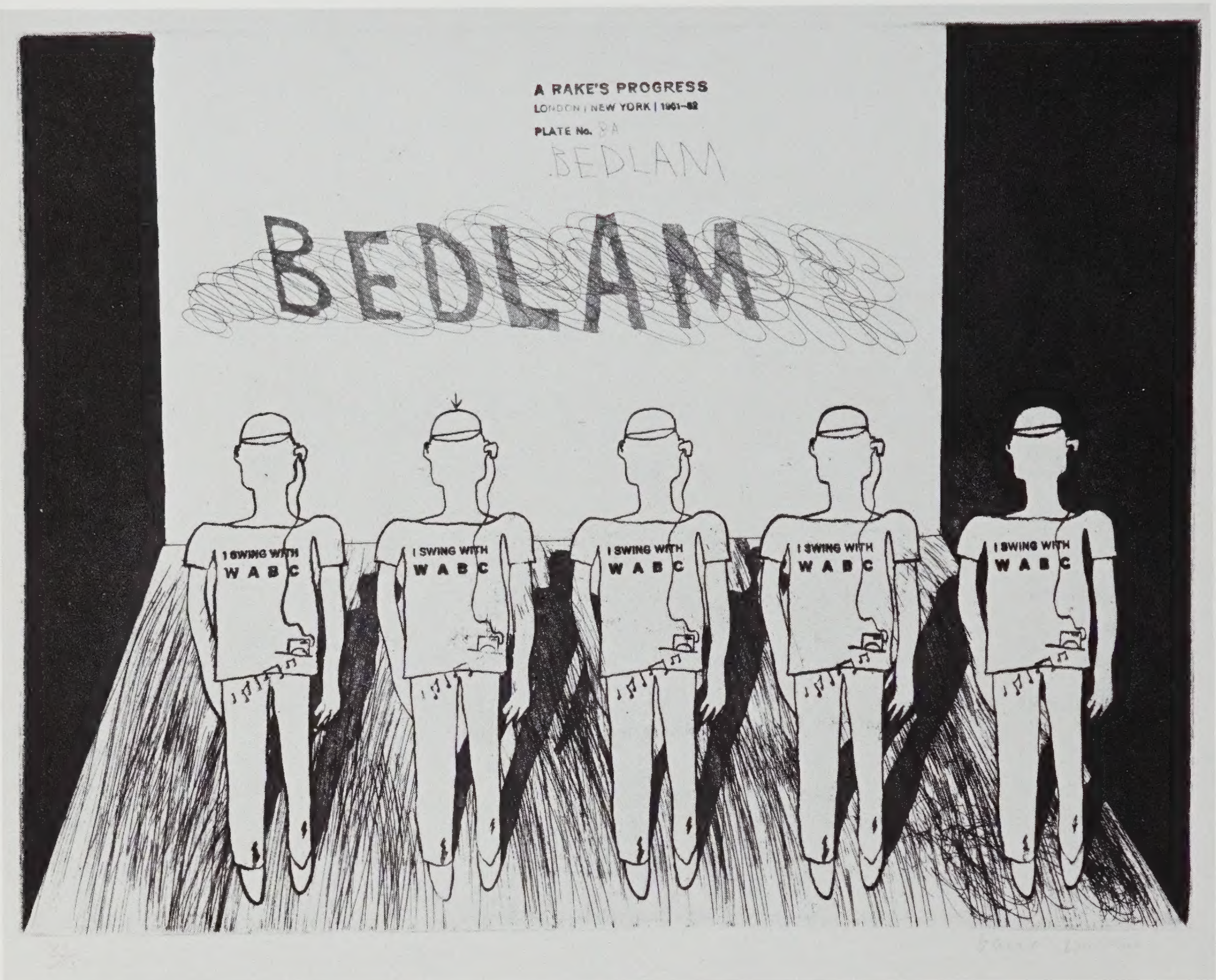
Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)



David Hockney *Home* from *Six Fairy Tales from the Brothers Grimm*, 1969 Etching and aquatint 18 x 13 in.; 45.7 x 33 cm
Collection: Petersburg Press Ltd.

PRINTS BY DAVID HOCKNEY

September 1980 – July 1981



David Hockney *Bedlam* from *A Rake's Progress*, 1962 Etching and aquatint 11.75 x 15.75 in.; 29.8 x 40 cm Collection: Petersburg Press Ltd.

David Hockney is an artist of international repute. As a printmaker, Hockney has for some years collaborated with Petersburg Press Ltd., who have agreed to lend us a selection of 75 prints. This will include the complete portfolio of the 16 etchings from *A Rake's Progress* (1961 – 63); a selection from *Six Fairy Tales from Brothers Grimm* (1969); a selection from the recent portfolio of 20 etchings, *The Blue Guitar* (1976 – 77), as well as other etchings, aquatints, and lithographs, dating from the early 1960's to 1977.

Since his student days, printmaking has remained a vital means of expression in Hockney's art. From his first large series of prints, *A Rake's Progress*, which gained him immediate recognition, to his more recent works such as *The Blue Guitar*, one can trace the many stages in the development of his art and technique and, at the same time, identify certain ideas that have consistently underlain this period of work. In his book illustrations, it can be seen how Hockney uses his imagination to illustrate images and details evoked by the text, rather than their literal meanings. In other prints, his subject matter varies from the paintings he has seen, the trips he has taken, to the friends he has made. A highly personal artist, his art is rooted in his perceptions of actual people and places encountered either first-hand or through literature and art.

Fifty brochures will be included in the exhibition fee. *A Projectbook/Supplement* will accompany the exhibition.

Lent by the Petersburg Press Ltd. and organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 75 prints (lithographs, drypoints and etchings); approx. 175 running feet (53.34 m)

Weight: About 6 crates

Fee: $500

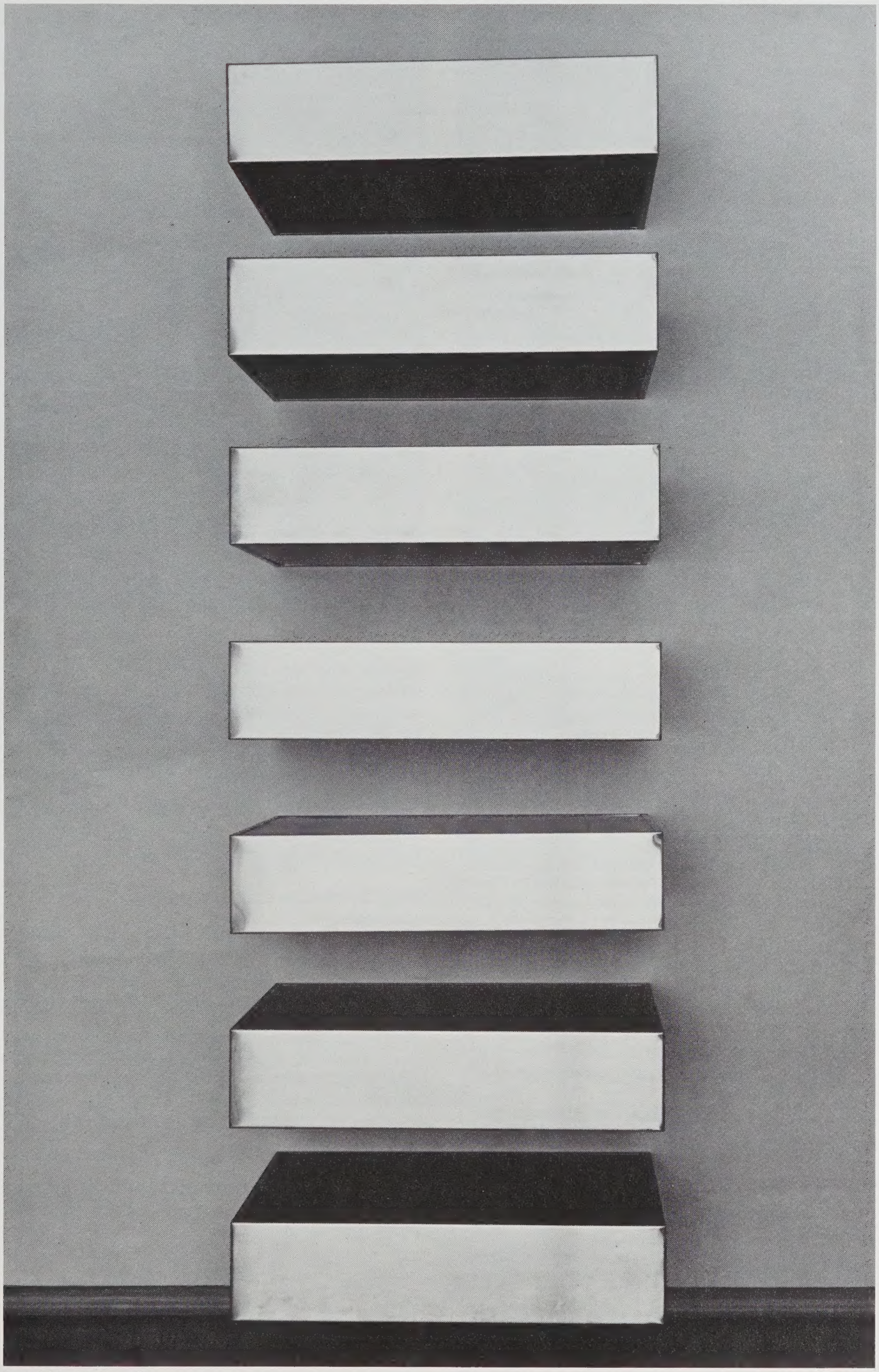
Date available for circulation: Fully booked at the time of publication

Security: Electric alarm system. In view of an attendant. Small works must be screwed to the wall

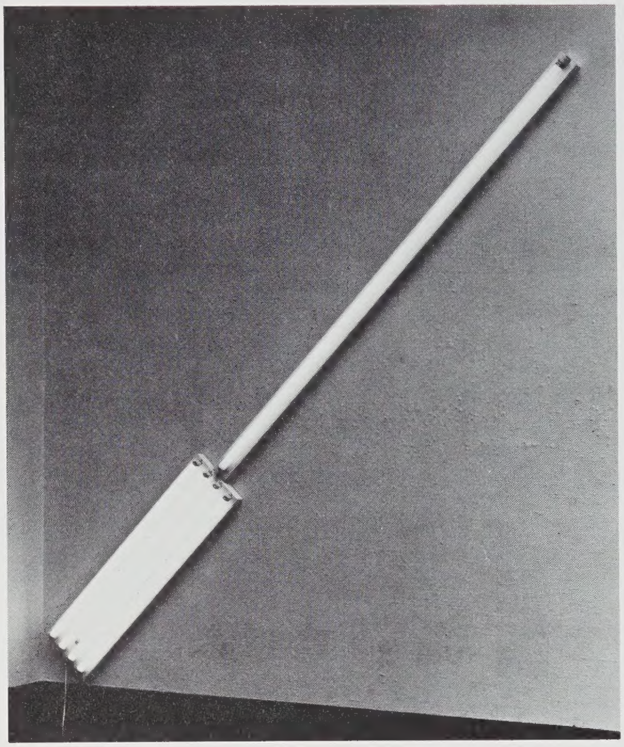
Lighting: Incandescent only: maximum 50 lux

Temperature and humidity: Maximum fluctation of ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)

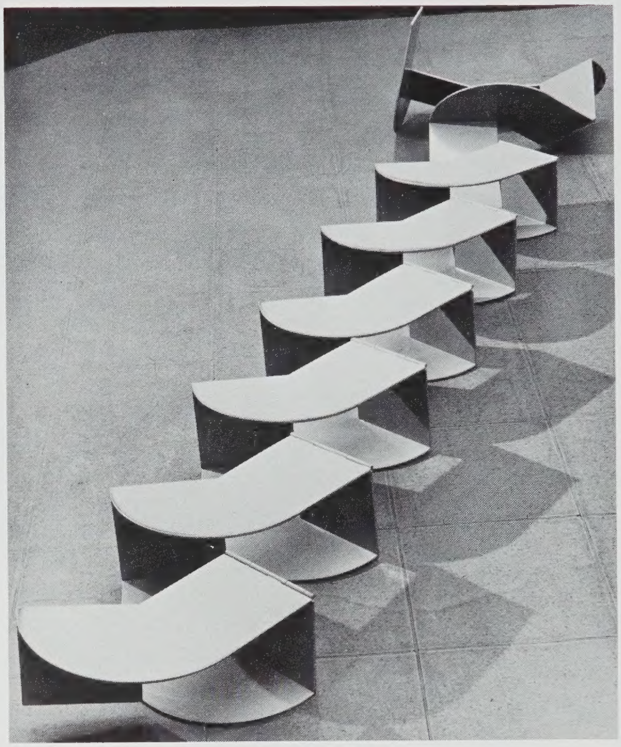
Reproductions



Donald Judd: Show #1



Dan Flavin: Show # 2



Henry Saxe: Show # 3

The mid and late sixties witnessed an unprecedented evolution in three-dimensional contemporary art. This development discarded traditional sculptural conventions of space and time in favour of a sensibility that dealt with considerations of structure rather than thematic implications. Some of the issues set forth in the 60's involved the aesthetic perception of process, material presence, the juxtaposition of materials, the melding of real and illusionary space and the examination of mass and the literal space through which it cuts.

The purpose of this exhibition will be to address these sculptural approaches, using examples from the Art Gallery of Ontario's Permanent Collection. In doing so, we hope to provide a wide audience with access to works in our Collection which have rarely travelled before, and at the same time offer a stimulating source for educational and interpretative programming.

Sculpture of the 60's will be divided into three exhibitions consisting of three to four large scale sculptures per show. Most of the sculptures are floor pieces; two of the works require wall installation.

The artists represented are: Carl André, Karl Beveridge, Dan Flavin, Donald Judd, Robert Morris, David Rabinowitch, Alan Saret, Henry Saxe, David Smith and Edward Zelenak.

The exhibition will be documented with printed and illustrated note-texts on each work as well as a general introduction to the subject matter as a whole. A number of these information pamphlets will be included in the exhibition fee. A *Projectbook/Supplement* will accompany the exhibition.

Each exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approx. 2,000 square feet. Although each exhibition contains a small number of works, the relatively large size of each piece necessitates a spacious display area in order to maintain an appropriate physical interrelationship between the works and also to allow for adequate viewing distance.

Weight: No crates, but packaging and cradling for 3–4 large sculptures.

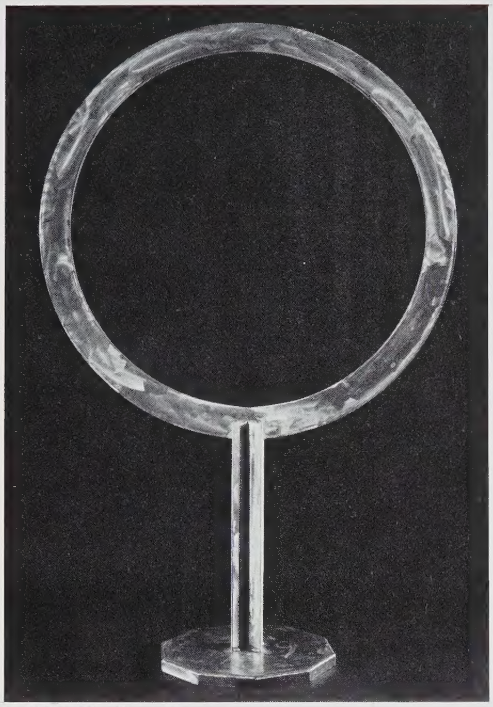
Fee: $250

Date available for circulation within the following periods:
Show # 1: October 1980 – January 31, 1981
Show # 2: March 1, 1981 – September 1, 1981
Show # 3: October 1980 – October 1981
*See individual listing of each show for specific details.

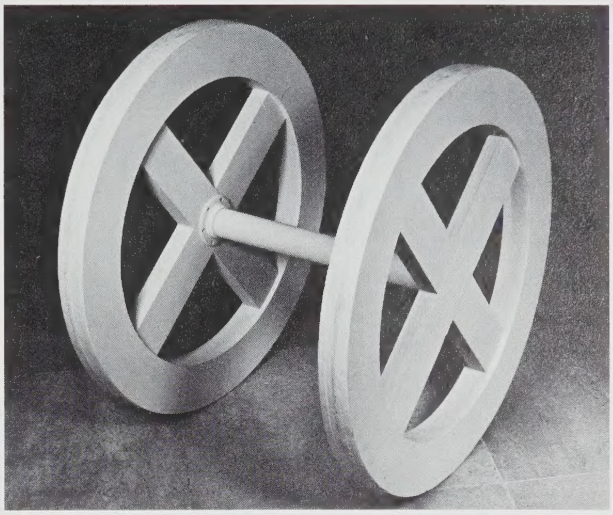
Security: Electronic alarm system. In view of an attendant. Because these works are large and in some cases, finely balanced, they require very exact installation which cannot be altered. Therefore, handling and/or touching of the works *cannot* be permitted.

Lighting: Incandescent only: maximum 50 lux

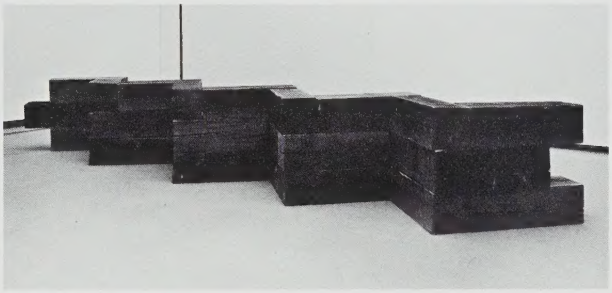
Temperature and humidity: Maximum fluctuation of ± 10% from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)



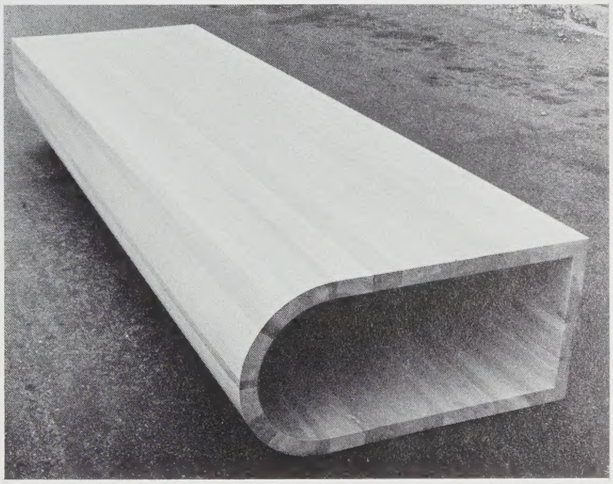
David Smith: Show #1



Robert Morris: Show #1



Carl André: Show #2



David Rabinowitch: Show #2

Sculpture of the 60's: Three Shows

Show #1:

*Donald Judd
Untitled, 1968
stainless steel and plexiglass, ten units
each unit 9 x 40 x 31 in. (22.8 x 101.6 x 78.7 cm)

Robert Morris
Wheels, 1963
Wood and metal
47¾ in. (121.3 cm) height

David Smith
Untitled, 1962/63
Stainless steel
96½ x 63 x 26 in. (245.1 x 160 x 66 cm)

Date available for circulation:
October 1980 – January 31, 1981

*Requires sturdy permanent wall

Show # 2:

Carl André
Redan, 1964/70
Wood
twenty-seven units, each 12 x 12 x 36 in.
(30.4 x 30.4 x 91.4 cm)

*Dan Flavin
The Alternate Diagonals of March the 2nd, 1964 (to Don Judd), 1964
Cool white fluorescent light
144 x 12 in. (365.7 x 30.4 cm)

David Rabinowitch
Open Pine Piece, 1967/68
Pine wood
18 x 36½ x 120 in. (45.7 x 92.7 x 304 cm)

Date available for circulation:
March 31, 1981 – September 1, 1981

*Requires permanent wall, approx. 10' high

Show # 3

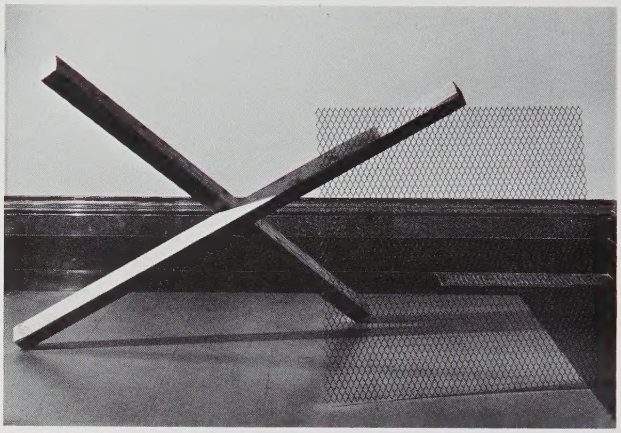
Karl Beveridge
B69 – 231, 1969
Expanded steel and wood
48 x 84 x 84 in. (121.9 x 213.3 x 213.3 cm)

Alan Saret
Untitled, 1969/70
Cut galvanized chicken wire
Variable dimensions

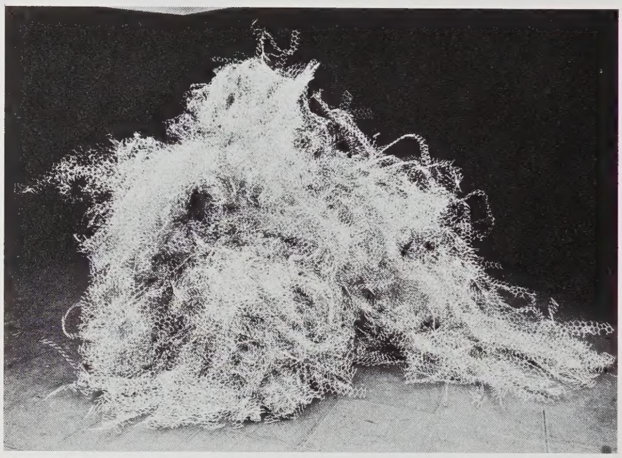
Henry Saxe
15 Blue, 1967
PVC and aluminum
fully extended – 11 x 24 x 115 in. (27.9 x 60.9 x 292.1 cm)

Edward Zelenak
Untitled, 1969
Fibreglass
two units, 32 x 82 in. and 32 x 56 in. (81.2 x 208.2 cm and 81.2 x 142.2 cm)

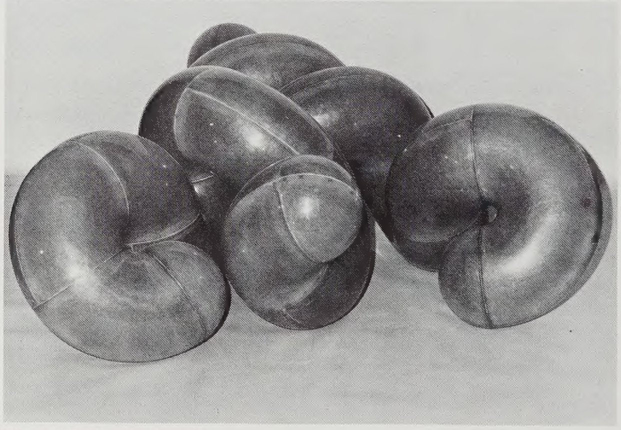
Date available for circulation: October 1980 – October 1981



Karl Beveridge: Show #3



Alan Saret: Show #3



Edward Zelenak: Show #3

Resource Information

The Resource Information section is intended to serve as quick reference material to exhibiting centres; more information is available either from the individual agency or organization listed or from the Head, Extension Services. The various criteria for grants and the various programmes offered change periodically as they must, in order to be responsive to needs.

Several excellent resource books for community arts groups are:

Cultural Resources in Ontario
Resources for Community Groups
A Public Relations Primer
A Facility Development Workbook
A Programme Development Workbook

These books are published by the Ministry of Culture and Recreation and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario, M5S 1Z8, or through the regional Field Offices of the Ministry of Culture and Recreation, listed below.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, helpful organizations, etc. is:

Sources and Resources: A Guide to Museum and Related Resources

It is published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario, M4Y 1T1, (416) 923-3868.

All of the above listed books are available free or at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

255 Albert Street
P.O. Box 1047
Ottawa, Ontario, K1P 5V8
Attention: Visual Arts Officer
Art Galleries and Museums
(613) 237-3400

Public Art Galleries Assistance:
The Council provides assistance to public art galleries both for ongoing programmes and for special projects such as exhibitions, publications and events.

Artists-in-Residence Grant:
(all disciplines). To provide a creative presence within the community which will be beneficial both to the artists and the community.

Explorations Programme:
Explorations encourages investigation of new forms of cultural expression and participation. Projects and studies are intended to help introduce new perspectives in our understanding; to develop new means of promoting public enjoyment of artistic and cultural activities and to foster an appreciation of Canada's heritage.

Parallel Galleries Assistance:
Assistance is offered to galleries founded and operated by professional artists which have been in existence for at least one year. Grants may cover operating expenses and costs of experimental exhibitions and other artistic activities.

Visiting Artists:
This programme, which is of interest to communities outside major metropolitan areas, enables institutions (universities, art galleries, etc.) to invite artists from other regions of Canada to meet and exchange views with local artists and to send local artists to other regions. Local institutions normally assume a portion of the expenses.

National Museums of Canada

Museum Assistance Programmes
300 Laurier Avenue West
Ottawa, Ontario
K1A 0M8
Attention: Regional Officer, Ontario
(613) 996-8504

Capital Assistance Programme:
This programme provides technical and financial assistance to institutions for capital projects which will provide or upgrade facilities for the preservation of collections of national significance, or make such collections more accessible to the public. Financial assistance is also available towards feasibility studies, long-range institution development plans or specific project planning exercises leading to capital developments.

Exhibitions Assistance Programme:
This programme provides financial and technical assistance for the preparation, production and circulation, if applicable, of exhibitions which extend the intellectual and physical access by Canadians to the collections which demonstrate Canada's natural and cultural heritage. Assistance is available for travelling exhibitions, temporary exhibitions which do not travel, and, in very limited and well-planned instances, for permanent exhibitions.

Registration Assistance Programme:
This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs.

Special Activities Assistance Programme:
This programme provides assistance towards projects which interpret the aims of the National Museum Policy imaginatively and which develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are also available for strategic planning and organizational development purposes within a museum or art gallery.

Training Assistance Programme:
This programme provides financial assistance to programmes of training in museum studies which will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario, M5S 1T6
(416) 961-1660

Visual Arts Grants:
Galleries: Non-profit, publicly-owned galleries may apply for assistance with their programme costs, including fees to artists, catalogues, and lecture costs.

Artists' Co-operatives and Art Associations: Artists' co-operatives and art associations may apply for funds for services that aid professional artists and the local community, e.g., newsletters, workshops, seminars, special exhibitions, public lectures, catalogues, etc.

Please contact the Visual Arts Officer.

Subventions du Bureau Franco-Ontarien

Galeries et centres d'activités artistiques
Les galeries à but non-lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, incluant le cachet des artistes dans le cadre des expositions.

Associations artistiques et coopératives d'artistes
Les associations artistiques qui n'ont pas de locaux permanents ou un directeur rémunéré à temps plein, peuvent solliciter un appui financier, dans le cadre des services destinés à aider des artistes professionnels et la communauté locale, tels des communiqués de presse, des ateliers, des séminaires, des expositions spéciales, des conférences, des catalogues, etc..

Touring Arts Fund:

Local non-profit sponsors, including art galleries, may apply to the Touring Arts Fund for one-third of the performance fee(s) of professional Canadian touring events to an annual maximum subsidy of $1,000. Three types of sponsors (communities north of the Mattawa line, southern communities with less than 10,000 population, and all Franco-Ontarian sponsors) may apply for fifty per cent of artists' fees, up to an annual maximum subsidy of $1,500.

Please contact the Touring Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarian, Literature, Music, Ontour, Theatre, and Visual Arts categories, please contact the Information Officer, Ontario Arts Council.

Ontario Ministry of Culture and Recreation

77 Bloor Street West
Toronto, Ontario, M7A 2R9

For all programmes of the Ministry of Culture and Recreation, please address initial inquiry to the Regional Field Consultant in your area (see detailed listings below*).

Capital Support for Arts Facilities:

To assist with the costs of new construction, alterations, feasibility studies, design fees and renovations of theatres, concert halls, auditoria, exhibition centres, art galleries, museums and multi-purpose facilities. Contact your Regional Field Consultant,* Ministry of Culture and Recreation, for information.

Cultural Exchange Programme:

Assistance is available to non-profit organizations, for cultural sharing projects (e.g. exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Services Branch of the Ministry of Culture and Recreation at the above address, or your Regional Field Consultant.*

Operating Grant Programme:

Assistance is directed towards the basic operating expenditures of eligible public art galleries. Contact the Arts Services Branch of the Ministry of Culture and Recreation at the above address, or your Regional Field Consultant.*

Outreach Ontario:

Grants are available to libraries to assist with special cultural programmes such as appearances by creative and performing artists. Other programmes which increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System office for more information.

Wintario Grants Information Office

Ministry of Culture and Recreation
Regional Field Office or
Wintario Grants Information Office
77 Bloor Street West, 6th Floor
Toronto, Ontario, M7A 2R9
(416) 965-2390

The Wintario Lottery was established to provide funds for culture, recreation, sports and fitness in Ontario, in addition to, and distinct from, the normal support provided by the Ministry of Culture and Recreation and other government bodies.

The Wintario Grants Program is designed to encourage community groups to design activities in the above areas which are relevant to, and supported by, their communities.

Non-profit community organizations, municipalities, Indian Bands and public library boards may, therefore, submit requests for assistance with projects which promote the development of the arts, sports, physical fitness, recreation, citizenship and multiculturalism, heritage conservation and public libraries.

Inquiries about Wintario grants should be directed to your Regional Field Consultant.*

GRANTING AGENCIES

Ministry of Culture and Recreation Regional Field Offices*

Northwest Region
1825 Arthur Street
Thunder Bay, P7E 5N7
Phone (807) 475-1255

479 Government Road
Box 3000
Dryden, P8N 3B3
Phone (807) 223-2271

Northeast Region
215 Oak Street East
North Bay, P1B 1A2
Phone (705) 474-3821

Elgin Tower
390 Bay St., 3rd Floor
Sault Ste Marie, P6A 1X2
Phone (705) 942-3751

1760 Regent St. S.
Sudbury, P3E 3Z8
Phone (705) 522-1416

22 Wilcox St., 2nd Floor
Timmins, P4N 3K6
Phone (705) 267-7117

Eastern Region
1 Nicholas St., 11th Floor
Ottawa, K1N 7B7
Phone (613) 232-1116

280 Pinnacle Street
Belleville, K8N 3B1
Phone (613) 968-3474

1055 Princess St., # 304
Kingston, K7L 5T3
Phone (613) 542-7349

Central East Region
700 Bay Street, 8th Floor
Toronto, M7A 2R9
Phone (416) 965-0283

114 Worsley Street
Barrie, L4M 1M1
Phone (705) 737-3301

340 George St. N., 2nd Floor
Peterborough, K9H 7E8
Phone (705) 748-3411

Central West Region
1083 Barton St. E., 2nd Floor
Hamilton, L8L 3E2
Phone (416) 549-2471

71 King Street
St. Catharines, L2R 3H7
Phone (416) 688-6472

55 Erb St. East
Waterloo, N2J 4K8
Phone (519) 886-3520

Southwest Region
495 Richmond St., 5th Floor
London, N6A 5A9
Phone (519) 438-2947

427 Tenth St.
Hanover, N4N 1P8
Phone (519) 364-1626

250 Windsor Ave., 6th Floor
Windsor, N6A 6V9
Phone (519) 256-4919

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Got The Money: a selective guide to federal and provincial arts-support programmes,* a handbook of the Canadian Conference of the Arts, 141 Laurier Avenue West, # 707, Ottawa, Ontario, K1P 5J3, (613) 238-3561. This publication is available at minimal cost.

Listed below is a brief synopsis of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programmes, costs, and other details which may be subject to change.

SPEAKERS SERVICE

Through the Speakers Service, communities may book a lecture or lecture series from the Art Gallery of Ontario. Speakers Service members will research and present lectures on a wide variety of topics. Lectures can be related to specific requests concerning a particular subject matter or exhibition, or they can be of a more general nature covering such topics as:

Canadian Art
- *A survey of art in Canada until 1920*
- *A survey of contemporary Canadian art from 1920*
- *Canadian Native Art*
- *Architecture in Canada*

Art in the Middle Ages
Renaissance vs. Baroque
The Golden Age of the Dutch Masters
Romanticism vs. Classicism
Impressionism and Post-Impressionism
Portraiture
Mythology in Western Art
The Classical Tradition
The Nude in Art
Art and Christianity
The Emergence of Landscape in Painting
A Survey of Sculpture
What is Modern Art?
Social Commentary in the Visual Arts
New York Painters of the 50's and 60's
The Involvement of Women in Art
Methods and Media of the Artist

The Speakers Service was initiated in 1978 with funding from Outreach Ontario, and operated as a cost-free programme to communities in Ontario. Since Outreach Ontario is no longer able to continue funding this service as an on-going programme, the Art Gallery of Ontario has in the past supported the Speakers Service on an equal cost-sharing basis. However, it has become apparent that this scheme has resulted in cost inequalities for northern and southern Ontario communities. In order to make the programme equally available to all people in the Province, the Art Gallery of Ontario Extension Services is now charging communities a flat fee of $125.00 per lecture. The Art Gallery will continue to assume all remaining costs for each programme.

Requests for speakers should be directed to the Assistant to the Head, Extension Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario, M5T 1G4, (416) 977-0414.

ARTISTS' SOCIETIES

Visual Arts Ontario
417 Queen's Quay West
# G100
Toronto, Ontario, M5V 1A2
Attention: Executive Assistant
(416) 366-1607

Visual Arts Ontario is a federation of professional art societies whose mandate is to further awareness and appreciation of the visual arts in Ontario and to co-ordinate the efforts of its seven member professional art societies.

Visual Arts Ontario has compiled the first complete list of Ontario resident artists, craftspeople, and filmmakers, *The Index of Ontario Artists.* Included in the publication is comprehensive biographical data on all entries as well as indexing and cross-indexing by media.

A comprehensive resources guide to the visual arts in Ontario, *The Visual Arts Handbook* contains a wealth of information on galleries, schools, supplies, grants, copyright, law, business, finances, etc. A revised and updated Handbook is available.

In addition, Visual Arts Ontario publishes a newsletter, *Artviews,* every second month which is available to its membership. Both individual membership and affiliate membership for groups not related to the Professional Societies are available.

AUDIO-VISUAL

Film

For catalogues listing films on art and for help with programmes, single screenings, series or festivals, and for information on the rental of films contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario, M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414

Your Community Film Library

Your Public Library

Canadian Filmmakers' Distribution Centre
144 Front Street West, # 430
Toronto, Ontario, M5J 1G2
Attention: Director
(416) 593-1808

Ministry of Culture and Recreation Resource Centre
77 Bloor Street West, 9th Floor
Toronto, Ontario, M7A 2R9
Attention: Film-booking Clerk
(416) 965-6763
The Resource Centre of the Ministry of Culture and Recreation provides a free loan service of films, slides and video-tapes. A catalogue is available. Please contact your local Field Office.*

National Film Board

The National Film Board has films available to community groups and organizations on a wide variety of subjects including N.F.B. feature films, some C.B.C. as well as Canadian privately sponsored films. A catalogue is available. Please contact your nearest National Film Board office in: Hamilton, Kingston, Kitchener, London, North Bay, Thunder Bay, or Toronto.

National Film Library

75 Albert Street
Ottawa, Ontario, K1P 5E7
Attention: Librarian
(613) 232-2495

For bookings and programming suggestions, please contact the above.

Royal Ontario Museum

Media Programme
Extension Services
299 Queen Street West
Toronto, Ontario, M5V 1Z9
Attention: Media Co-ordinator
(416) 978-2033

The Royal Ontario Museum also provides a free loan service of films, slides and video-tapes on museum topics. For a listing of available material, please contact the Media Co-ordinator.

Slides

(a) For a catalogue of slides which may be borrowed, please contact:

Audio-Visual Centre
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario, M5T 1G4
Attention: Loans Consultant
(416) 977-0414

Borrowers may select up to 80 slides at one time from the collection. They may be reserved for two weeks, with an additional two week renewal option. Slides are arranged alphabetically according to country, century and artist. All slides are colour coded for easy reference. For a catalogue of slides which may be purchased, please contact:

The Gallery Shop
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario, M5T 1G4

(b) Media Kits are also available for circulation from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kit and a short description of the contents of each follows:

Arts of the Western World

This is a set of twelve kits which introduces the arts from prehistoric to the present day. The kits are not a history of art but do present the varied ways in which art can be appreciated. Each kit contains approximately 35 slides, an audio-tape and an explanatory text. The kits are 15 to 20 minutes in length (except those in two parts which last 30 minutes).

The kits are as follows:

In the Beginning
Greek
Etrusco-Roman
Early Christian and Byzantine
Romanesque
Gothic (in two parts)
Italian Renaissance and Mannerism (in two parts)
The Age of Renaissance and Mannerism Outside Italy
Baroque in the 17th Century (in two parts)
Baroque and Rococo in the 18th Century
Multiplication of Styles 1700–1900 (in two parts)
Modern Art (in two parts)

Metropolitan Museum Seminars in Art

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique and composition.

What is Painting/Realism
Expressionism/Abstraction
Composition: As Pattern, Structure, Expression
Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints
The Artist as Social Critic/The Artist as Visionary

The Centre for Humanities Seminars in Modern Art

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man.

The Break with Tradition
The Reconstruction of Space
Exploring the Heart and Mind
Contemporary Trends

Henry Moore: Looking At His Work with Philip James

This media kit is an excellent introduction to Henry Moore, as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains slides, an audio-tape and explanatory text.

Images: Why Man Creates

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing and dance.

Monet's Years at Giverny

Claude Monet spent 43 years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It is there that he developed his new style that bridged the 19th and 20th centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit.

Treasures of Early Irish Art
Magnificent art treasures from early Ireland are gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Ancient Irish harp music in the background lends an authentic and unusual touch.

Treasures of Tutankhamun
Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1324 B.C.), including statuettes, masks richly inlaid with jewels, and funerary jewelry and furniture.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is $2.50 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario.

Ministry of Culture and Recreation
Refer to listing under Audio-Visual – Film

Royal Ontario Museum
Refer to listing under Audio-Visual – Film

Video

Audio-Visual Centre
Art Gallery of Ontario
(refer to above address)

A limited collection of video-tapes by artists is available from the Art Gallery of Ontario Audio-Visual Centre. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist* in which various techniques are demonstrated. Many Gallery programmes are retained on video for reference purposes. All of these tapes are available for viewing in the Gallery only. Catalogue available.

In addition, several video-tapes are available for circulation within the Province. They include: *Lawren Harris, Bronze Casting, Cornelius Krieghoff. Peter Paul Rubens: The Elevation of the Cross, Homer Watson, Conservation of "Above Lake Superior," James Wilson Morrice, Paul-Emile Borduas and Jock Macdonald, Auguste Rodin: The Burghers of Calais, Edgar Degas, Emily Carr: Growing Pains, Van Gogh and the Expressive Use of Colour, Frans Hals.*

For sale and rental of video-tapes, technical advice, inhouse screening of tapes, programme and exhibition suggestions contact:

Art Metropole
Art Metropole Building
217 Richmond Street West
Toronto, Ontario, M5V 1W2
Attention: Director of Film and Video
(416) 362-1685

A Space
299 Queen Street West, # 507
Toronto, Ontario, M5V 1Z9
Attention: Director
(416) 595-0790

Ministry of Culture and Recreation
Refer to listing under Audio-Visual – Film

Royal Ontario Museum
Refer to listing under Audio-Visual – Film

CRAFTS

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario, M5T 1G5
(416) 366-3551

The Ontario Crafts Council offers for circulation thirty exhibitions which feature professional craftsmen in his/her own small exhibition. The media presented in these exhibitions cover the following: textiles, glass, ceramics, leather, wood and enamelling. Units may be booked through the Ontario Crafts Council.

Each exhibition or unit is quite compact; depending on the size of the centre, a maximum of five individual units may be booked. Please contact the Exhibitions Co-ordinator at the Ontario Arts Council for further information.

The **Craft Resource Centre** of the Ontario Crafts Council is an information exchange service for craftsmen, exhibiting centres and interested public. The Resource Centre produces several publications including information on upcoming craft exhibitions, the Ontario Craft Directory, craft education, media resources information, etc. It also has slides available for sale or rental which include kits by media or by craftsmen. For further information about the above, or concerning specific craft organizations and activities within the Province, please contact the Co-ordinator and Librarian, Craft Resource Centre.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario, K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily constitute an endorsement of a particular listing by the Canada Council.

Ontour Bulletins which complement the *Touring Directory* are published several times each year. These bulletins contain detailed information (programmes, dates, fees, touring areas, booking contact) about tours throughout Ontario in Dance, Mime, Music, Theatre and Puppets.

Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario, M5S 1T6, (416) 961-1660, if you wish to have your name added to the mailing list for the *Ontour Bulletin.*

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. If you wish to receive a copy, please contact the Ontario Arts Council, Information Office.

A wide variety of professional artists is represented by artists' managers who will co-ordinate community programmes and festivals. Excellent classical and jazz musicians, dancers, theatre groups and other performing artists will perform throughout the Province and are available for single as well as weekly bookings. For information regarding available performers and programmes, please write:

Canadian Association of Artists' Managers
c/o Mabele Laine
151 Bloor Street West, # 340
Toronto, Ontario, M5S 1S9
(416) 922-9650

For information regarding programmes for younger audiences (pre-university ages), please contact:

Prologue to the Performing Arts
252 Bloor Street West
Toronto, Ontario, M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services programme and the National Gallery's National Programme, exhibitions can be booked through the Extension departments of other Provincial galleries. These exhibitions as well as individual exhibitions which are organized by galleries in Ontario for circulation within the Province, are listed in *Sources and Resources: A Guide to Museum and Related Resources.* This book is published by the Ontario Museum Association and is available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario, M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:
A.C.T. (Artists Cooperative Toronto), 424 Wellington Street West, Toronto, Ontario, M5V 1E3, (416) 366-2896, also circulates exhibitions of contemporary art. Please contact the Director for a pamphlet of exhibitions available.

The McMichael Canadian Collection, Kleinburg, also has an outreach programme. Works of original Canadian art including the Group of Seven, Canadian Group of Painters, and Inuit and Indian art are circulated to suitable community locations. Exhibitions of reproductions of both Canadian and Native art are also available. Please contact the Executive Assistant, McMichael Canadian Collection, Kleinburg, Ontario, L0J 1C0, (416) 893-1121, for further information.

The **Ontario Educational Communications Authority (OECA)** may be able to provide provincially-funded non-profit educational institutions with advice and expertise regarding the utilization of video-tape for cultural programmes. OECA also makes available many video-tape programmes through its VIPS programme. For more information, contact TV Ontario, P.O. Box 200, Station Q, Toronto, Ontario, M4T 2T1, (416) 484-2700.

The **Ontario Science Centre's Science Circus** is conceived as an extension of the centre in Toronto. About two dozen exhibits are transported by truck and installed in a public space for up to two weeks; demonstrators from the Science Centre remain in the community. An unmanned travelling exhibition entitled "The Seeing Brain" illustrates the process of visual perception. It is available for one week – several months, to centres providing reasonable levels of security and maintenance. In addition, the Science Centre also has available for circulation a large collection of inventions by Roland Emett. For further information, please contact The Outreach Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario, M3C 1T3, (416) 429-4100.

The **Royal Botanical Gardens** offers a variety of extension programmes such as lectures on horticultural topics, plant workshops, exhibits and demonstrations. For further information, please contact the Outreach Co-ordinator, P.O. Box 399, Hamilton, Ontario, L8N 3H8, (416) 527-1158.

The **Royal Ontario Museum** offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler – Travelling Exhibits, Extension Services, Royal Ontario Museum, 299 Queen Street West, 4th Floor, Toronto, Ontario, M5V 1Z9, (416) 978-2033.

The following galleries circulate exhibitions to communities within their region:

Art Gallery of Brant, Brantford
Art Gallery of Cobourg, Cobourg
Grimsby Public Art Gallery, Grimsby
University of Guelph Art Gallery, Guelph
Art Gallery of Hamilton, Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener-Waterloo Art Gallery, Kitchener
London Regional Art Gallery, London
Robert McLaughlin Gallery, Oshawa
Rodman Hall Arts Centre, St. Catharines
Laurentian University Museum and Arts Centre, Sudbury
A Space, Toronto
Art Gallery of Windsor, Windsor

FESTIVAL ONTARIO

Festival Ontario, a programme of the Ministry of Culture and Recreation, is designed to make provincial cultural resources more readily available to people throughout Ontario, by offering them free of charge to community festivals. Participating agencies include the Art Gallery of Ontario, the Archives of Ontario, the McMichael Canadian Collection, the Ontario Arts Council and associated organizations, the Ontario Educational Communications Authority, the Ontario Film Theatre, the Ontario Science Centre, the Royal Ontario Museum, the Royal Botanical Gardens, and the Heritage Administration Branch of the Ministry of Culture and Recreation.

The Art Gallery of Ontario is able to offer a variety of programmes including selections of work from its Permanent Collection, Extension Services circulating exhibitions, "Artists with their Work" programmes and Speakers Service. Programmes are co-ordinated and developed in consultation with a festival organizing committee to suit individual community interests.

A few of the many resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, education, Canadiana, palaeontology, astronomy and many other areas. The Royal Botanical Gardens offers a series of talks and demonstrations on Horticulture; Walks and Talks in Nature Studies, and demonstrations and workshops in Botanical Arts. The Ontario Science Centre's Science Circus is available for travel throughout the Province and the McMichael Canadian Collection offers exhibitions of framed, colour reproductions.

For information, contact the Festival Ontario Arts Officer, Ministry of Culture and Recreation, 77 Bloor Street West, Toronto, Ontario, M5S 1M2, (416) 965-6509, or your Regional Field Officer.

ONTARIO ASSOCIATION OF ART GALLERIES

While neither a granting agency nor a programme source, the Ontario Association of Art Galleries is perhaps the single most important resource for galleries in the Province. Currently over 80 galleries and organizations are members of the Ontario Association of Art Galleries, whose primary aim is to assist in the development of visual art centres and to act as a spokesman on their behalf.

The members of the Secretariat offer many different types of valuable information and advice, in addition to serving the membership.

For further information, contact:
Ontario Association of Art Galleries
38 Charles Street East
Toronto, Ontario
M4Y 1T3
(416) 920-8378

SPEAKERS BUREAUS

The following institutions have a Speakers Bureau programme. Please contact them for further information regarding topics, dates, costs, etc.

Art Gallery of Ontario, Toronto, (416) 977-0414
McMichael Canadian Collection, Kleinburg, (416) 893-1121
National Gallery of Canada, Ottawa, (613) 996-8031
Ontario Science Centre, Toronto, (416) 429-4100
Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 978-2033

AGREEMENT FORM

Centre

Address Telephone

Name of person to contact Telephone

REQUESTS

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

Artists with their Work: Graphics, holography, multimedia, painting and drawing, papermaking, photography, projects and performance, sculpture.

Please complete and forward form by return mail to:
Art Gallery of Ontario
Extension Services
317 Dundas St. W.
Toronto, Ontario, M5T 1G4
(416) 977-0414
Organized by the Art Gallery of Ontario, Extension Services in co-operation with the artists.

If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from Extension Services and the "Artists with their Work" catalogue.

1 **The Exhibition Centre** agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:
   (a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 4 days). If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.
   (b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
   (c) Payment of costs for:
      (i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
      (ii) catalogues and publicity releases
   (d) To be responsible for items forming the exhibition, from the time exhibition is received by the exhibiting centre until it relinquishes control.

2 **The Artist** agrees to undertake the following:
   (a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).
   (b) lend a work or works as requested for a period of up to four weeks. Such period to be agreed upon with the exhibiting centre.
   (c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.
   (d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1(b).

3 **The Art Gallery of Ontario** agrees to undertake the following:

- (a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum: 2 round trips).
- (b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).
- (c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.
- (d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

Signature Date

BOOKING FORM

1.

2.

3.

4.

5.

Alternate Choices

Name of organization

Mailing Address Telephone

Shipping Address

Person Responsible Telephone

Signature Date

Please complete and forward form by return mail to:

Scheduling Manager
Extension Services
Art Gallery of Ontario
Grange Park
Toronto, Ontario, M5T 1G4
(416) 361-0414

Due to the increasing demand for exhibitions we are obliged to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

Past Exhibitions

Anne Meredith Barry and student. Inking the collagraph plate.

The following artists are available, depending on previous commitments.

Ceramics

Bonita Collins, Sam Moligian

Colour and Design

Henri van Bentum, Helen Duffy, Ted Hallman, William Hodge, Joy Walker

Glass

Karl Schantz, Stephen Taylor

Graphics

Anne Meredith Barry, David Blackwood, Paul Dempsey, Sydney Drum, Jennifer Durkin, Saul Field, Dennis Geden, Barbara Hall, Brian Kelley, Angeline Kyba, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton, Jean Townsend

Multi-Media

Flavio Belli, Hendrikus Bervoets, Robert Bozak, Vera Frenkel, Gary Greenwood, Barbara Hall, Michael Hayden, Tom and Martha Henrickson, Katja Jacobs, Jack Joel, Joe Rosenblatt

Painting and Drawing

Earla Alexander, Henri van Bentum, Michaele Berman, David Bierk, Andrea Bolley, Richard Bonderenko, John Boyle, Denis Cliff, Lynn Donoghue, Dennis Geden, Penny Glasser, Kazimir Glaz, John Gould, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Tom Hodgson, Denise Ireland, Harold Klunder, Peter Kolisnyk, Elizabeth Lesczynski, Rita Letendre, Joe Mendelson, Kim Ondaatje, Charles Pachter, Susan Collacott Rivait, Lillian Sarafinchan, Carol Sutton, Dennis Tourbin, Joy Walker, Tim Whiten

Papermaking

Andrew J. Smith

Photography

Paul Albert, Barbara Astman, Flavio Belli, Michaele Berman, Andrew Danson, Ray van Dusen, Fringe Research, Robert van der Hilst, Laura Jones, Neil Newton, Jake Piuti, Shin Sugino, Lawrence Weissman

Holography

Fringe Research (Michael Sowdon, David Hylinsky, Michael Dorsey)

Sculpture

Robert Arn, Ron Baird, Zbigniew Blazje, Andrew Bodor, Michael P. Czerewko, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Mark Gomes, Martin Hirschberg, Stephen Hogbin, William Lishman, John MacGregor, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, David Partridge, Louis Stokes, Bart Uchida, Tim Whiten, An Whitlock

Textiles

Jean Burke, Dorothy Caldwell, Judi Lewis Foster, Anna France, Dawn van Graft, Helen Frances Gregor, Gunnel Hag, Ted Hallman, William Hodge, Joyce Lehto, Susan Watson

Filmmakers

Jim Anderson, John Gould, Rick Hancox, Tom and Martha Henrickson, Keith Lock, Kim Ondaatje, Michael Snow, Joyce Wieland

Video

Robert Arn, Paul Casselman, Colin Campbell, Noel Harding, Michael Hayden, Keith Lock, Winston McNamee, Lisa Steele, Jane Wright

After selecting the artist and planning the programme of your choice, please complete the Agreement form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.

A catalogue with detailed information on each artist is available on request.

FACILITIES

Almost any room will do—a library, gallery, community centre, perhaps even a warehouse.

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RESPONSIBILITIES

The Exhibiting Centre

1. Accommodation and living expenses for the artist up to maximum of $40.00 per day (hotel, cost of meals).
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3. The development of maximum interest and involvement within the community; commitment to comprehensive publicity.
4. Catalogue, invitation costs (if any).
5. Suitable film or video screening facilities and a trained projectionist.
6. Submission of a follow-up report of each programme, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged but, if necessary, such fees should only be used to cover additional expenses. To meet the demand for the "Artists with their Work" programme, the number of programmes in any one community is limited to *three times per year.* Requests should be made *at least two months in advance.*

Art Gallery of Ontario

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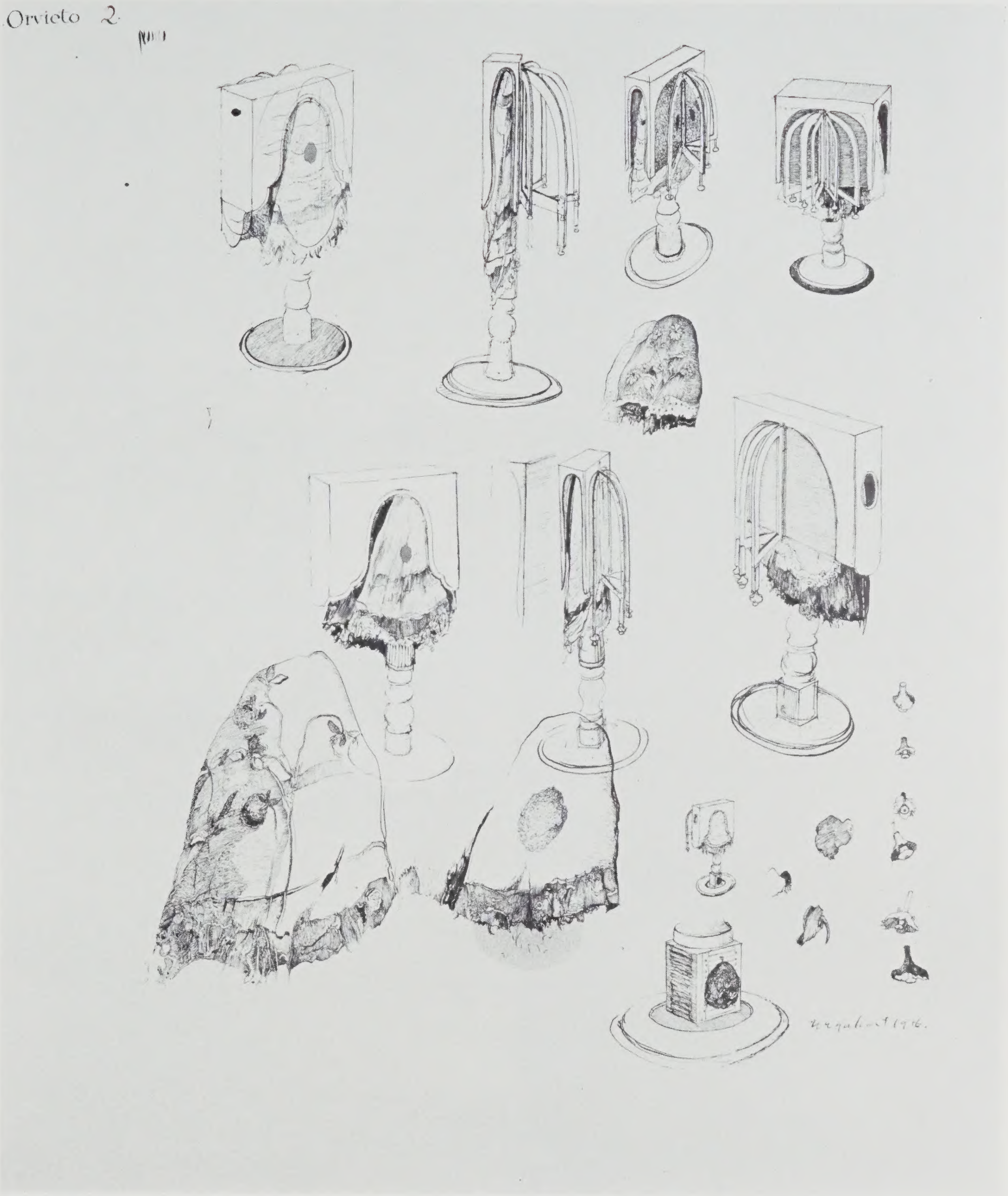
2. All transportation arrangements and costs for both the artist and the exhibition.
3. Film or video rental fees.
4. Cost of workshop supplies (up to $100.00) upon consultation with the co-ordinator prior to the programme.

Artist

1. Communications with the Art Gallery of Ontario regarding specific details related to each programme.
2. Submission of comments following each programme. Also to include invoices and related material.
3. Forwarding up-to-date biographical material to the Art Gallery of Ontario on a regular basis.



Tony Urquhart *Orvieto 2*, 1976 Ink and water colour on paper $18\frac{5}{16}$ x $15\frac{7}{16}$ in.; 46.5 x 39.2 cm

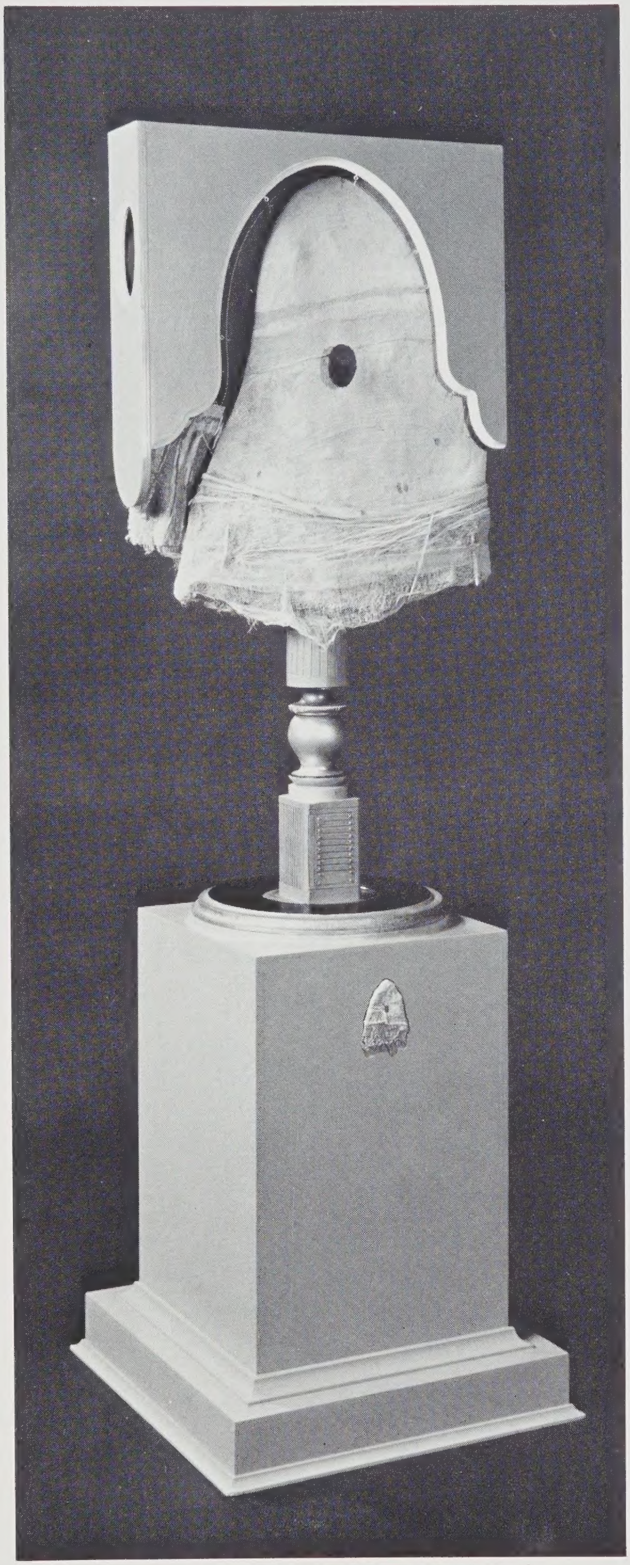


Photo: Yvan Boulerice, Montreal

Tony Urquhart *Orvieto*, 1976 Mixed media 73½ x 22½ x 22½ in.; 187.0 x 57.5 x 57.5 cm Collection of the Canada Council Art Bank

This exhibition explores the question of the creative process through the examination of the work of six artists, five contemporary and one historical–Alex Colville, Lynn Donoghue, John Gould, John MacGregor, Tony Urquhart and Robert Harris. As a group, they present a variety of working methods and styles which, in the context of this exhibition, offers an interesting sampling of approaches. These approaches, when examined individually or comparatively, have the potential to instill both a greater general appreciation of what is involved in the making of art and an interest to investigate this subject further.

Given the content of this show, the statements written by the artists and in the case of Robert Harris, statements taken from his papers, it is hoped that the viewer will be rewarded with a valuable insight into the thoughts, feelings and activities which the development of a work of art involves.

This exhibition opened in Gallery E of the Art Gallery of Ontario in November 1978 and circulates nationally during 1979.

Fifty catalogues and posters are included in the exhibition fee. This exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 40 works, 6 artists' statements, 1 lead panel; approximately 250 running ft. (76 m)

Weight: 11 crates; 150-350 lbs. each (68-159 kg)

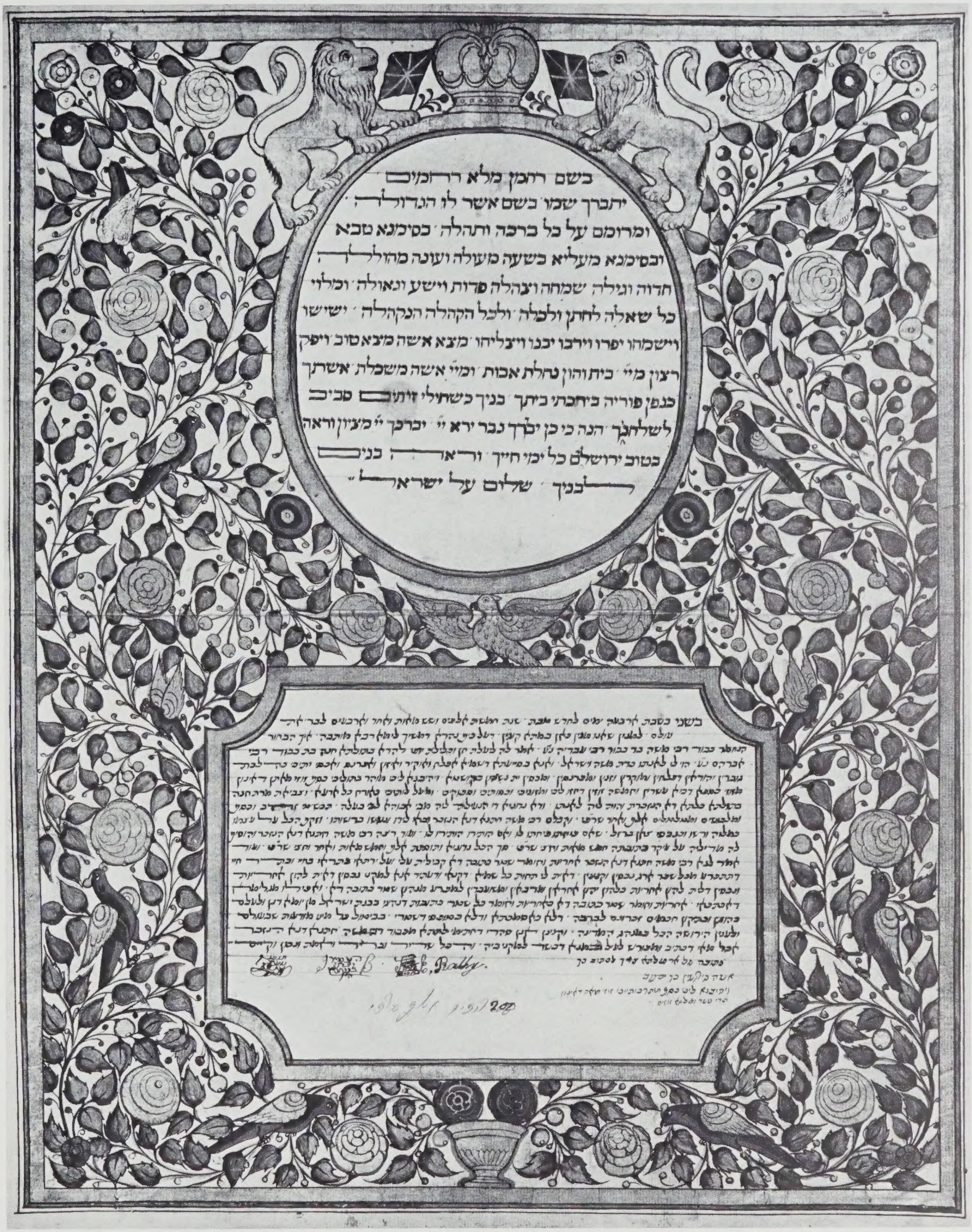
Fee: $750

Date available for circulation: Exhibition fully booked at time of publication

Security: Frequent staff patrols; electronic alarm system. Small works must be screwed to the wall

Lighting: Incandescent only

Temperature and humidity: Maximum fluctuation of ±10% from norm of 50% humidity and between 68°–72°F (20°–22°C).

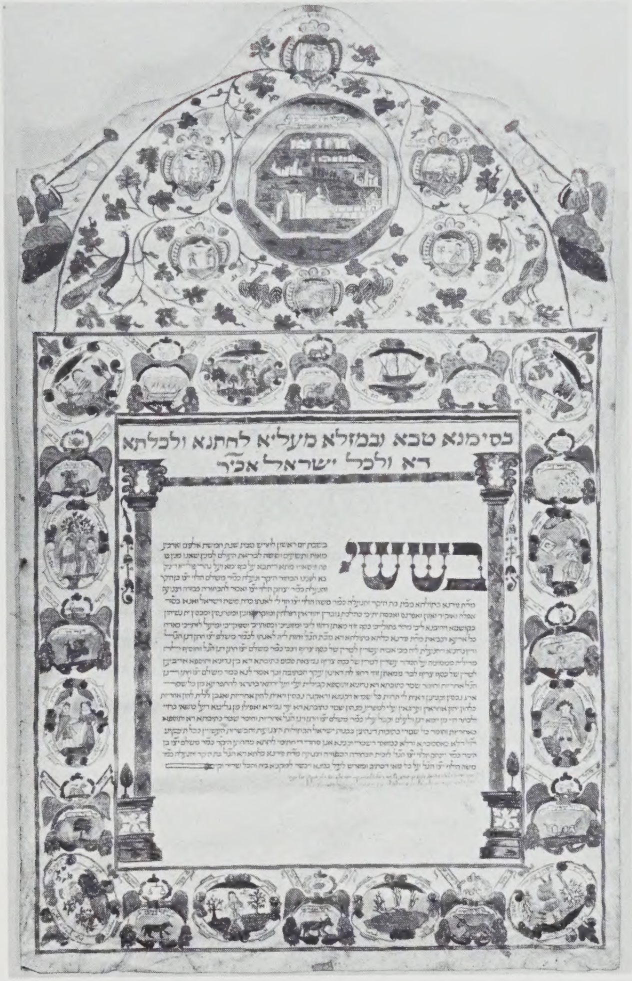


בשם רחמן מלא רחמים
יתברך שמו בשם אשר לו הגדולה ·
ומרומם על כל ברכה ותהלה · בסימנא טבא
ובסימנא מעליא בשעה מעלה ועונה מהוללה ·
חדוה וגילה שמחה וצהלה פדות וישע וגאולה · ומלוי
כל שאלה לחתן ולכלה · ולכל הקהלה הנקהלה · ישישו
וישמחו יפרו וירבו יכנו ויצליחו · מצא אשה מצא טוב ויפק
רצון מיי · בית והון נחלת אבות · ומיי אשה משכלת · אשתך
כגפן פוריה בירכתי ביתך · בניך כשתילי זיתים סביב
לשלחנך · הנה כי כן יברך גבר ירא ייי · יברכך ייי מציון וראה
בטוב ירושלם כל ימי חייך · וראה בנים
לבניך · שלום על ישראל ·

Kochin, India 1882 Illuminated handwritten manuscript on paper 24 x 29 in.; 60.9 x 73.6 cm Collection of the Beth Tzedec Museum, Toronto

KETUBAH: Jewish Marriage Contracts

March 1980–Open



Pesara, Italy 1736 Illuminated, square script manuscript on parchment 30½ x 19 in.; 77.4 x 48.2 cm Collection of the Beth Tzedec Museum, Toronto

Ketubah, the ancient form of marriage contract, has been practiced since the fifth century B.C. by those following the Judaic faith.

Drawn from the Talmud in accordance with Jewish law, a man is not allowed to marry without giving his bride a ketubah: a marriage contract stating his obligations as a husband as well as those incumbent upon him in the eventuality of death or divorce. The laws regarding the rendering of a scroll are very clearly delineated, but the ketubah can be written in any script and with any adornment as long as the text complies with tradition.

The adornments of these contracts reflect the styles of art and social status of the families being united in holy wedlock as well as the historical period and geographical location in which they were produced. The selection presented dates as early as 1645 and illustrates these variations. Included in the exhibition are marriage contracts produced as fine illuminated manuscripts in water colour depictions combined with ink script, commissioned by the upper class. Also among those represented are contracts celebrating weddings uniting families of lesser social status which are stylistically less complex.

This selection from the collection of the Beth Tzedec Museum, Toronto presents contracts from Italy, Spain, Persia, India, Eastern Europe, the Far East, the U.S.S.R., Greece and Central Europe.

The exhibition opens at the Art Gallery of Ontario in March, 1980. Twenty-five illustrated catalogues with a scholarly essay and twenty-five colour posters are included in the exhibition fee. The exhibition will be installed by Art Gallery staff and be delivered by truck.

Organized and circulated by the Art Gallery of Ontario Extension Services. Lent by the Beth Tzedec Museum, Toronto.

Space: Approximately 35 framed manuscripts; 175 running ft. (53.34 m)

Weight: 4 crates

Fee: $300.00

Date available for circulation: March 1980

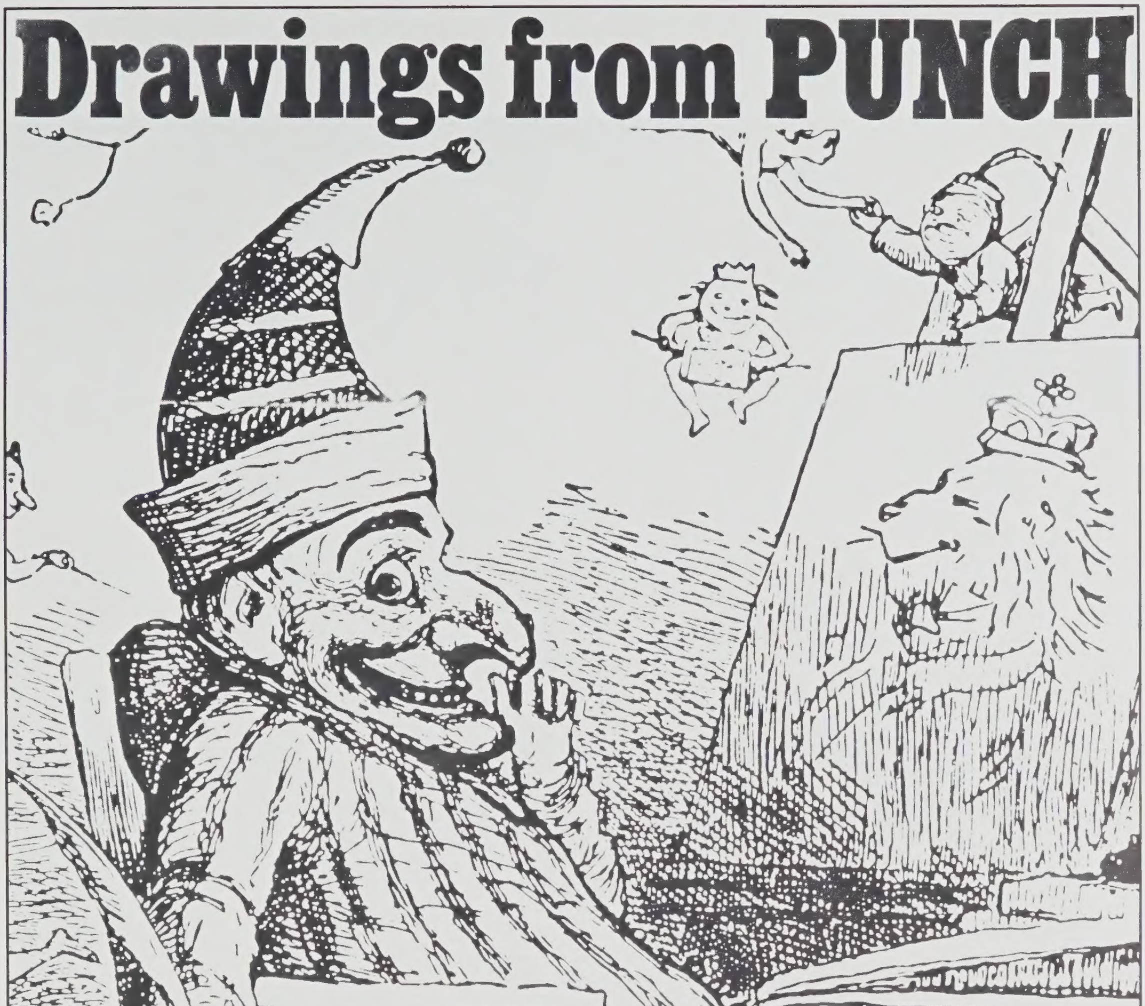
Security: Frequent staff patrols; electronic alarm system. Small works must be screwed to the wall

Lighting: Incandescent only

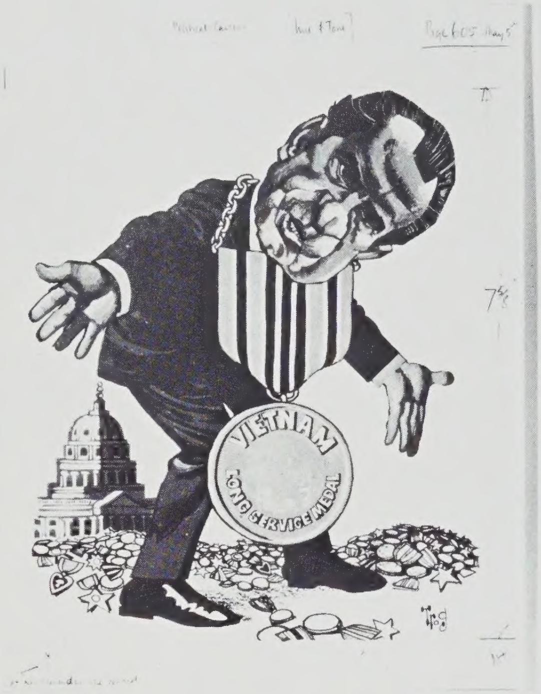
Temperature and humidity: Maximum fluctuation of ±10% from norm of 50% humidity and between 68°–72°F (20°–22°C).

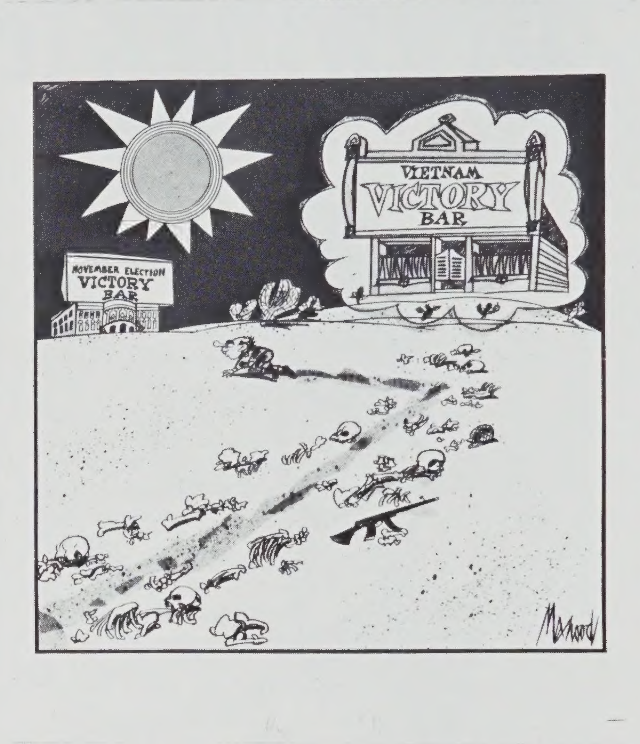
DRAWINGS FROM PUNCH

September 1979–August 1980


Drawings from PUNCH
A British Council Exhibition

Lent by the British Council





Punch magazine has long been an institution in the literary scene in Britain, reflecting the social and political preoccupations of each successive period, and sustaining a high standard of draughtsmanship in its illustrations. The magazine has established a reputation for humour rather than satire, and has never gone in for the cutting edge of some of its European counterparts. This collection of drawings, borrowed from the *Punch* Archives, ranges over the last 100 years and includes works by many well-known early cartoonists such as Charles Keene, John Leech, Ernest Shephard and G. M. Brock, as well as present day artists, for example, Apicella, Larry, Trog, Mahood, Honeysett and others. Political subjects have been minimized in the selection and the great majority of the drawings reflect the humorous side of more general aspects of life.

Included are 118 drawings and 3 cover originals. Brochures and posters are included in the exhibition fee.

Organized by The British Arts Council and circulated by the Art Gallery of Ontario Extension Services.

Space: 30 frames, all 38 3/16 x 27 15/16 in. (97 x 71 cm); about 175 running ft. (53.34 m)

Weight: 2 crates, 227.2 lbs. (126 kg)

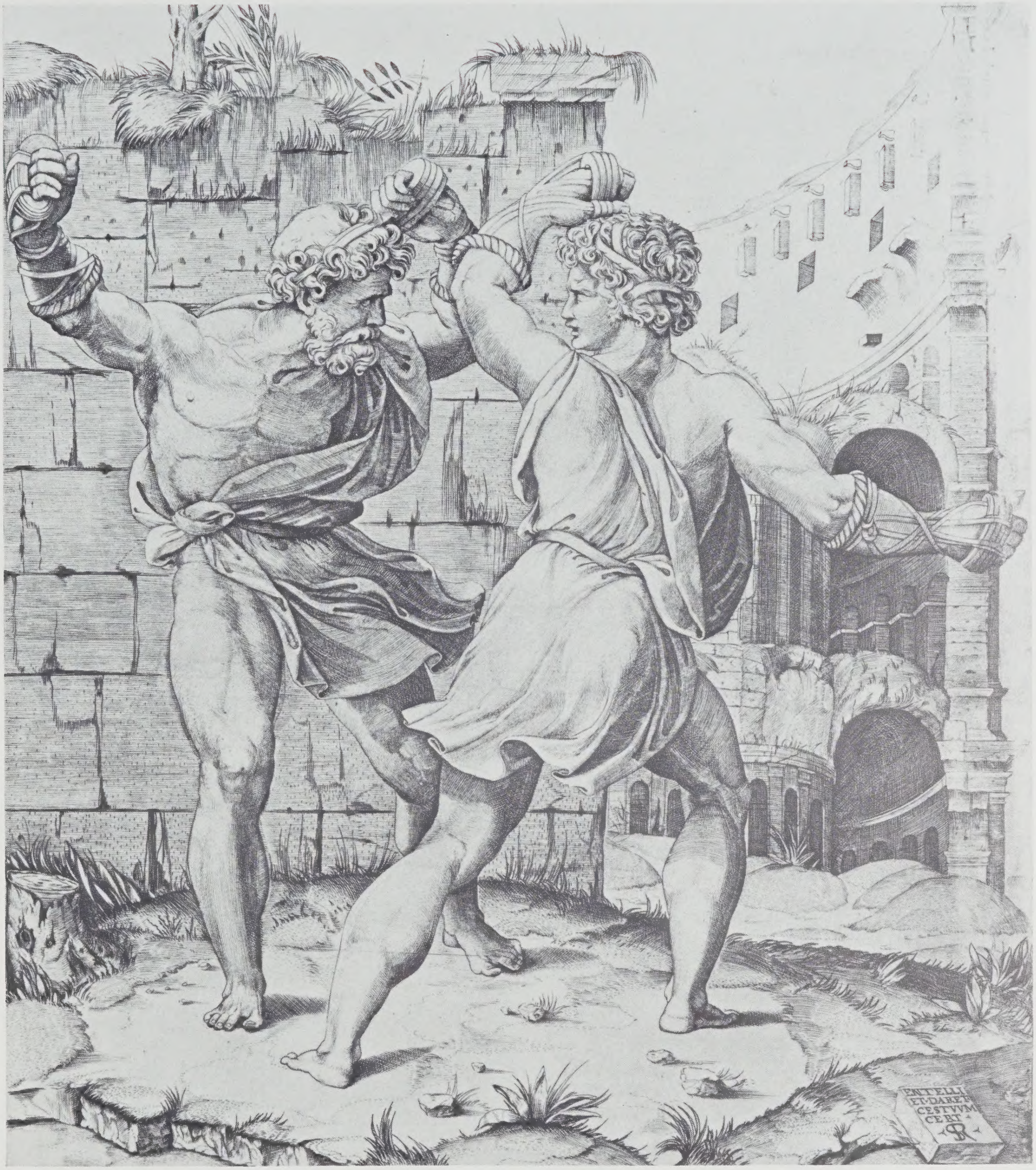
Fee: $250.00

Date available for circulation: September 1979

Security: Frequent staff patrols; electronic alarm system

Lighting: Incandescent and/or fluorescent fitted with ultra-violet filters

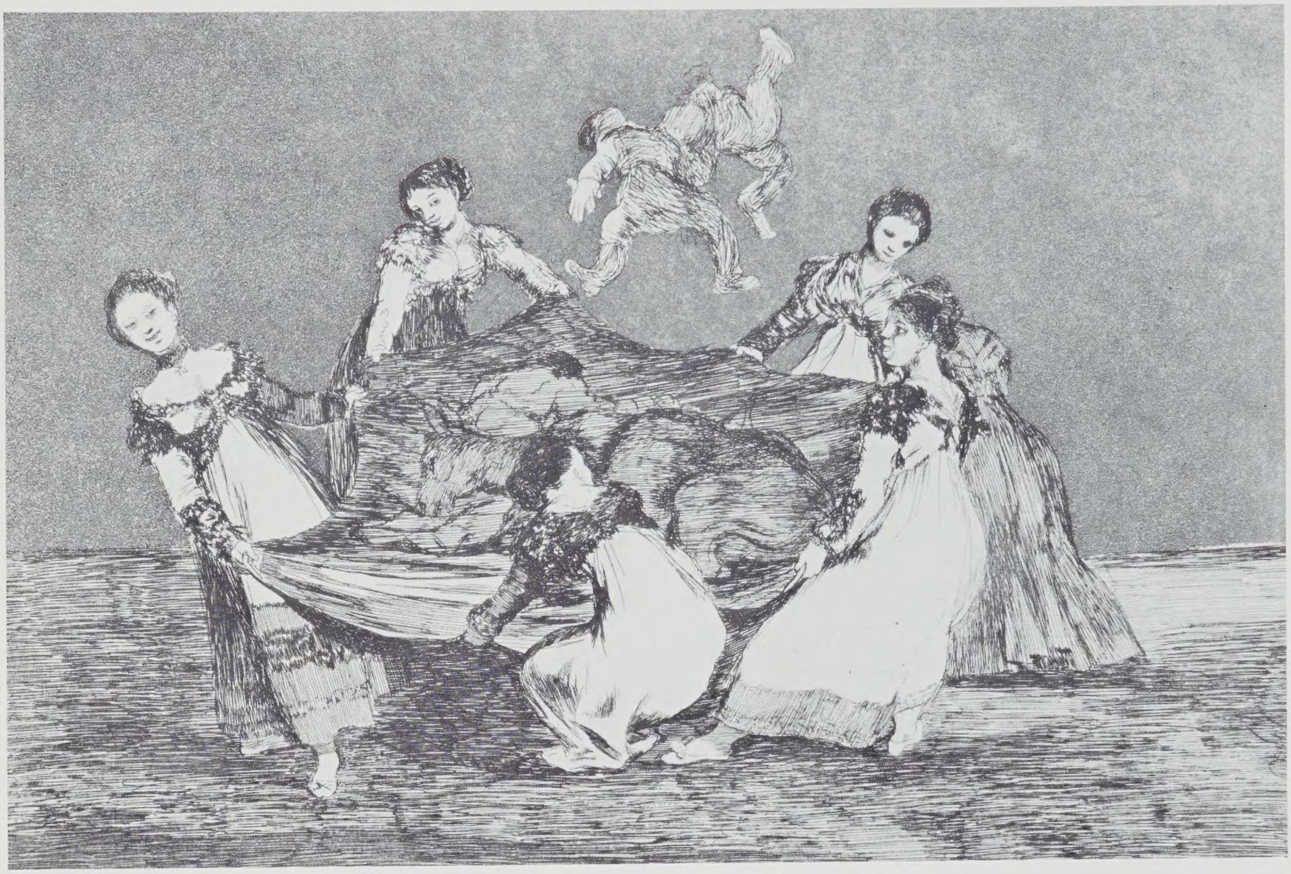
Temperature and humidity: Minimal fluctuations



Marco Dente da Ravenna (Italian, 1490-1527) *Boxing Match of Entelles and Dares*, 1527 Engraving on laid paper $12^{3}/_{16}$ x $10^{5}/_{8}$ in.; 31 x 27 cm
Collection of Art Gallery of Ontario Gift of Mr. & Mrs. Ralph Presgrave

SELECTED IMPRESSIONS: RECENT ACQUISITIONS OF MASTER PRINTS FROM THE FIFTEENTH TO THE TWENTIETH CENTURY

June 1979–June 1980



Francisco Goya (Spanish, 1746-1828) *Disparate Femenino* Etching and aquatint 8$^{3}/_{8}$ x 12$^{5}/_{8}$ in.; 21.3 x 32.1 cm
Collection of Art Gallery of Ontario Gift of Trier-Fodor

In recent years the Art Gallery of Ontario has been fortunate to have acquired through gift or purchase some very fine prints that constitute an important addition to the Permanent Collection. Stylistically, these prints span the 15th to the 20th centuries and demonstrate many printing techniques: etching, drypoint, engraving, woodcut, aquatint and lithography.

The earliest of these works by Wolgemut and Glockenden are medieval in character, typifing the gothic style. There are fine examples of early Renaissance prints such as Dürer's *Christ Shown to the People*, as well as prints by such masters as Rembrandt and Goya. However, the most recent acquisitions concentrate on 19th century works by French and English printmakers, and includes lithographs by Daumier and Bonnard, and etchings by Delacroix, Manet, Corot and Whistler. The latest work in the exhibition is a lithograph by the Russian, Wassily Kandinsky.

The exhibition represents the finest and most diverse works acquired since 1975 by the Art Gallery of Ontario's Curator of Prints and Drawings, Katharine Jordan Lochnan, who has also written the catalogue that complements the exhibition.

Fifty illustrated catalogues are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: about 175 running ft. (53.34m); approximately 56 works

Weight: 5 crates

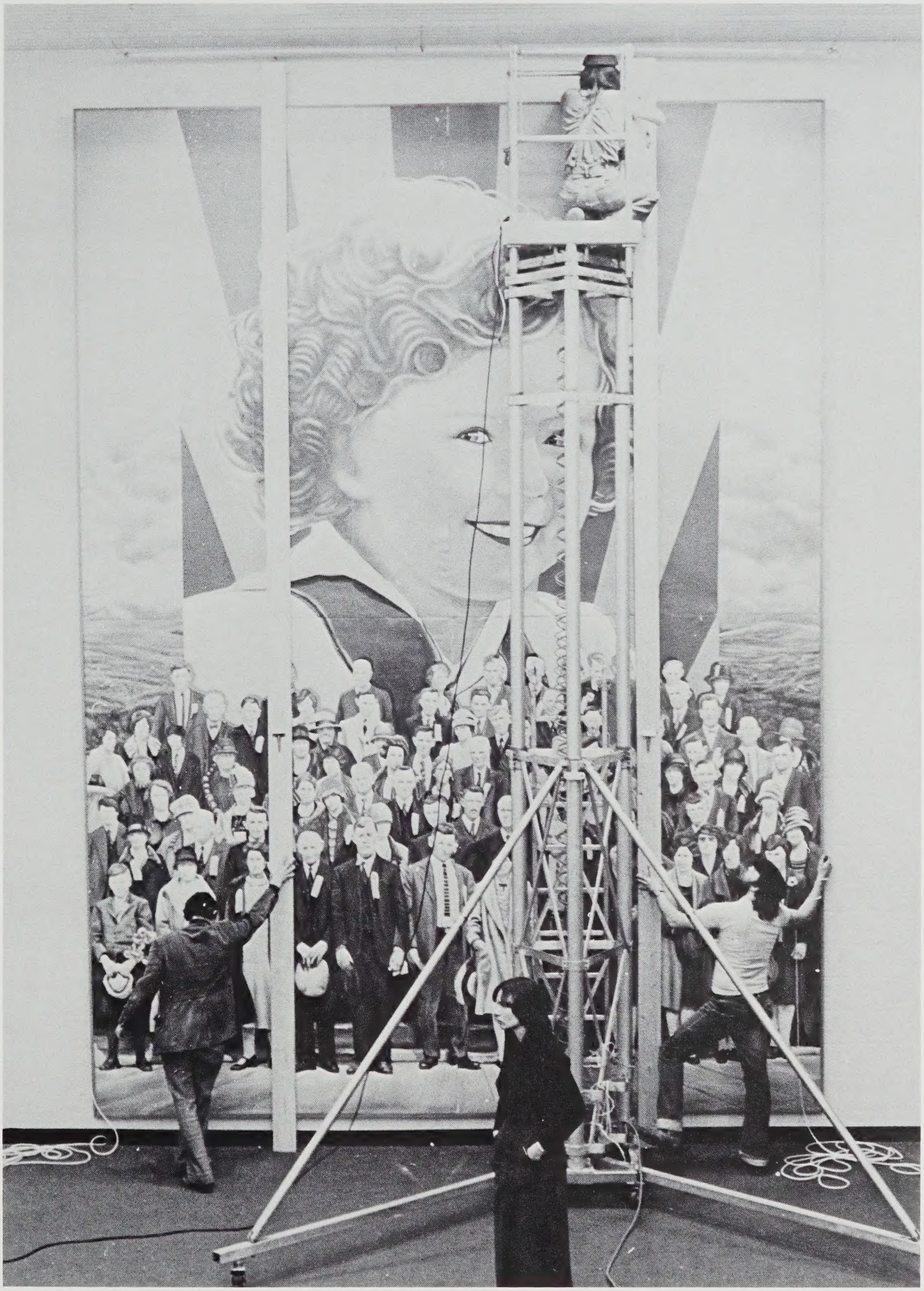
Fee: $350

Date available for circulation: Fully booked at time of publication

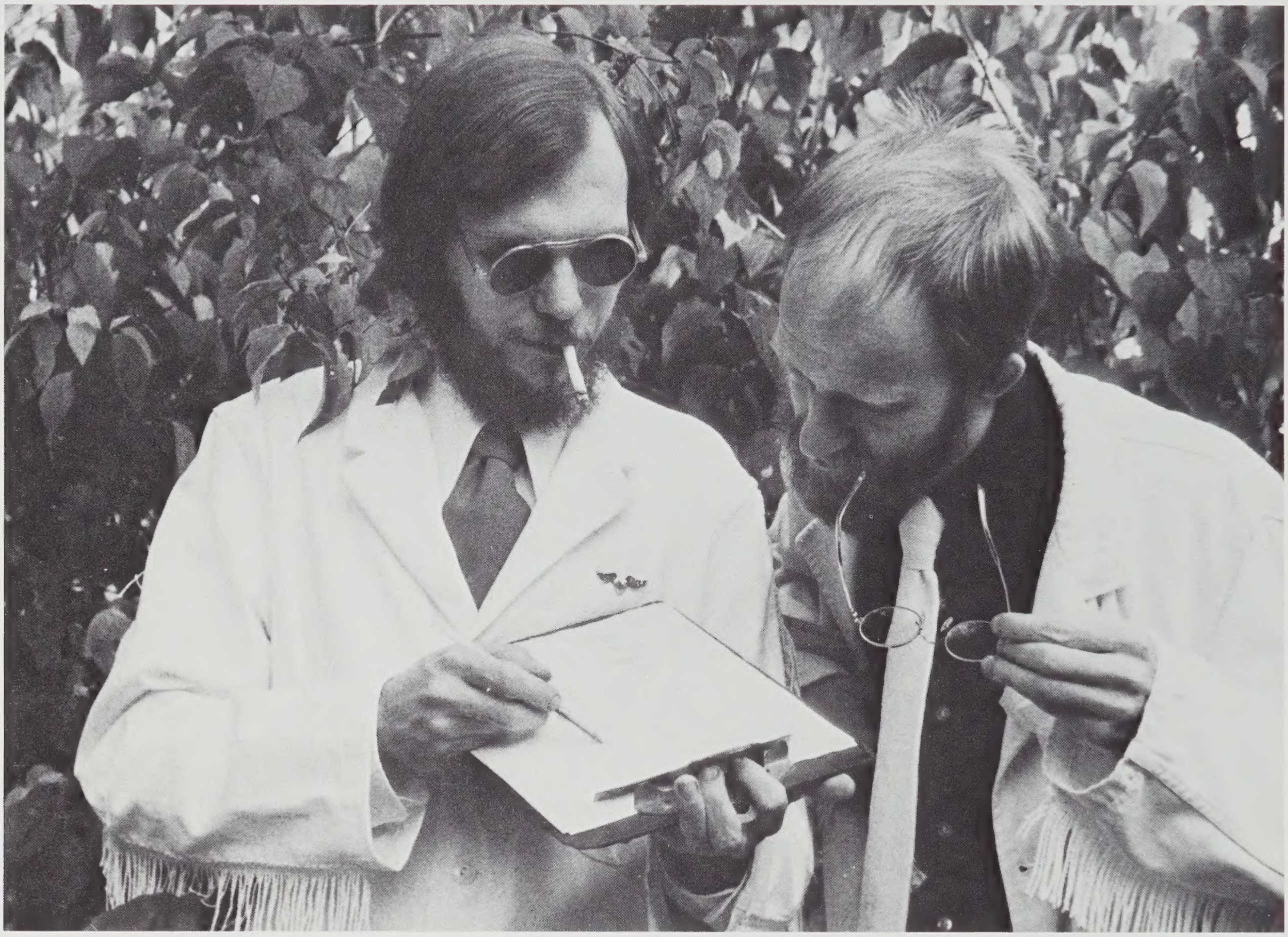
Security: Frequent staff patrols; electronic alarm system. Small works must be screwed to the wall.

Lighting: Incandescent only: 50 lux

Temperature and humidity: Maximum fluctation of ±10% from norm of 50% humidity and between 68°–72°F (20°–22°C).



David Bierk City of Brampton Public Library and Art Gallery



Fringe Research

Through this project the Art Gallery of Ontario encourages exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

The "Artists with their Work" programme is designed to provide communities across Ontario with visiting artists who will discuss their approaches to art and creative processes in conjunction with an exhibition of their work. A selection of artists practising in a variety of disciplines has participated in the programme during the past six years.

The form and content of each programme is unique. Groups such as art galleries, art clubs, libraries, recreation associations, craft societies, universities or colleges may design an exhibition and workshop specifically related to their community's interests, in consultation with the artist and the co-ordinator of the programme.

Upon request, the exhibition of the artist's work can remain on view up to four weeks. The artist is available to conduct workshops, demonstrations or classes for a period of one to four days. The installation and dismantling of the exhibition is to be supervised by the artist.

The programme is specifically directed toward involving communities which do not usually have access to this type of exhibition/workshop situation. For this reason, the programme is not available in Metropolitan Toronto. Communities in Northern Ontario in particular are encouraged to request the programme.

Included in the programme are film and video artists, painters, photographers, potters, printmakers, textile artists and sculptors. Possible areas of concentration in the workshops may include techniques and approaches to painting, drawing and sculpture; papermaking techniques; printing processes such as lithography, etching, engraving; materials and forms in ceramic art; the principles of colour and design; the use of textiles and fibres to create new forms; experimentation with stained glass; experimentation with video to communicate or create an experience.

The programme also offers an opportunity to gain some insight into the approaches and processes of Canadian filmmakers and video artists working in Ontario. Artists working in documentary, fiction, animation, and video, can be requested for an evening session, day-long conference or weekend workshop. The artist will bring his or her film or video-tapes, and a suitable format for the specific visit will be developed in consultation with the artist, the community, the programme co-ordinator, the Canadian Filmmakers' Distribution Centre and Art Metropole in Toronto.

The Art Gallery of Ontario encourages both the artist and the centre to submit their comments to the co-ordinator of the programme, after an exhibition/workshop has taken place.

Photo: *Sudbury Star*

Joy Walker Laurentian University Museum and Arts Centre

The following artists are available, depending on previous commitments.

Ceramics
Bonita Collins, Sam Moligian, Robert Held

Colour and Design
Henri van Bentum, Helen Duffy, Ted Hallman, William Hodge, Joy Walker

Glass
Karl Schantz, Stephen Taylor

Graphics
Anne Meredith Barry, David Blackwood, Paul Dempsey, Sydney Drum, Jennifer Durkin, Saul Field, Vera Frenkel, Brian Kelley, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton, Jean Townsend

Multi-Media
Flavio Belli, Hendrikus Bervoets, Robert Bozak, Michael Hayden, Tom and Martha Henrickson, Jack Joel, Joe Rosenblatt

Painting and Drawing
Earla Alexander, Henri van Bentum, Michaele Berman, David Bierk, Andrea Bolley, John Boyle, Denis Cliff, Penny Glasser, Kazimir Glaz, John Gould, Brian Grison, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Tom Hodgson, Denise Ireland, Harold Klunder, Peter Kolisnyk, Elizabeth Lesczynski, Rita Letendre, Joe Mendelson, Kim Ondaatje, Charles Pachter, Susan Collacott Rivait, Lillian Sarafinchan, Carol Sutton, Dennis Tourbin, Joy Walker, Tim Whiten

Papermaking
Andrew J. Smith

Photography
Paul Albert, Barbara Astman, Flavio Belli, Michaele Berman, Andrew Danson, Ray van Dusen, Robert van der Hilst, Laura Jones, Neil Newton, Jake Piuti, Shin Sugino, Lawrence Weissmann

Holography
Fringe Research (Michael Sowdon, David Hylinsky, Michael Dorsey)

Sculpture
Robert Arn, Ron Baird, Zbigniew Blazeje, Andrew Bodor, Michael P. Czerewko, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Mark Gomes, Martin Hirschberg, Stephen Hogbin, William Lishman, John MacGregor, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, David Partridge, Louis Stokes, Bart Uchida, Tim Whiten, An Whitlock

Textiles
Jean Burke, Dorothy Caldwell, Judi Lewis-Foster, Anna France, Dawn van Graft, Helen Frances Gregor, Gunnel Hag, Ted Hallman, William Hodge, David H. Kaye, Joyce Lehto, Susan Watson

Filmmakers

Jim Anderson, John Gould, Rick Hancox, Tom and Martha Henrickson, Keith Lock, Kim Ondaatje, Michael Snow, Joyce Wieland

Video

Robert Arn, Paul Casselman, Colin Campbell, Noel Harding, Michael Hayden, Keith Lock, Winston McNamee, Lisa Steele, Jane Wright

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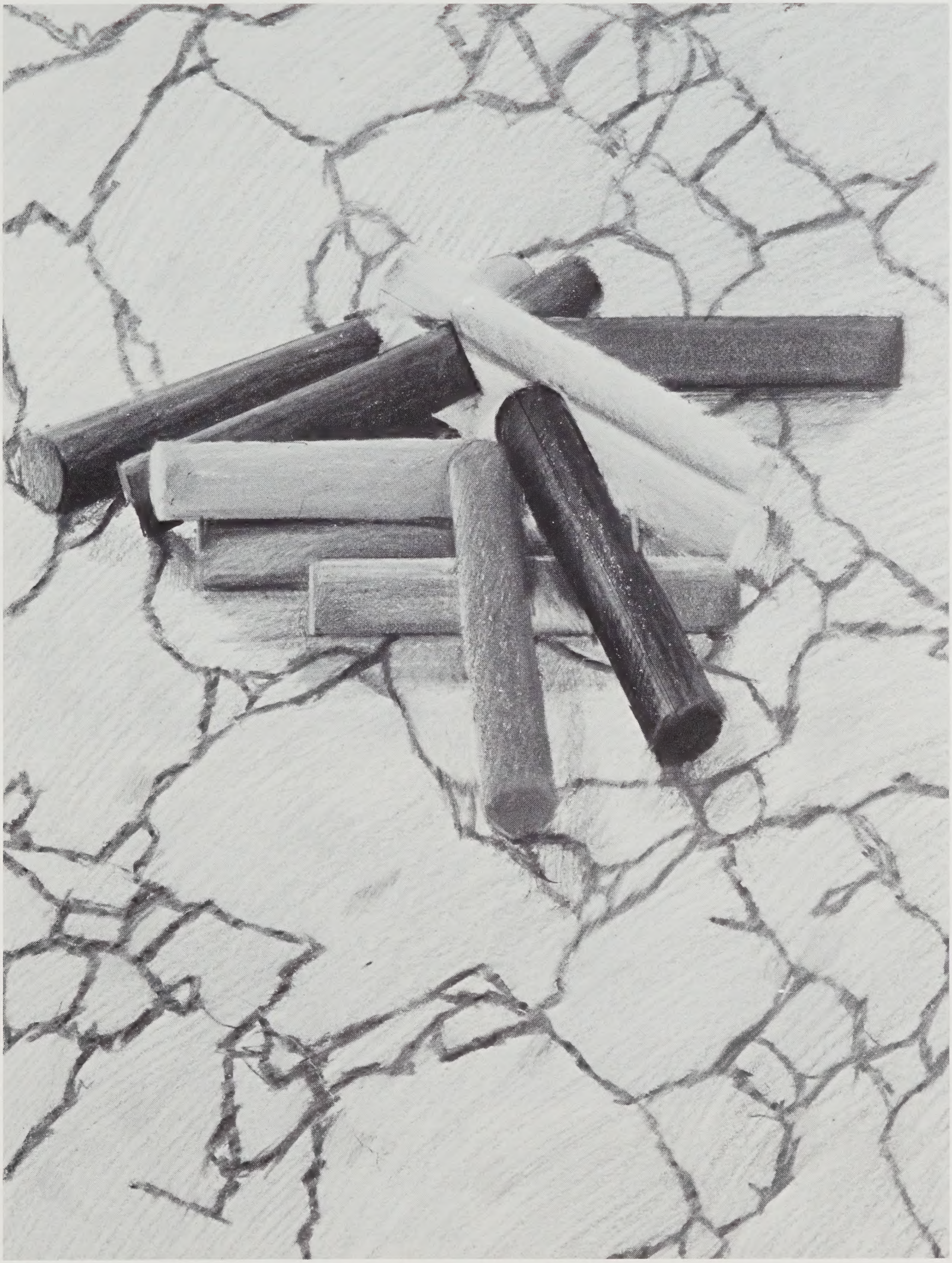
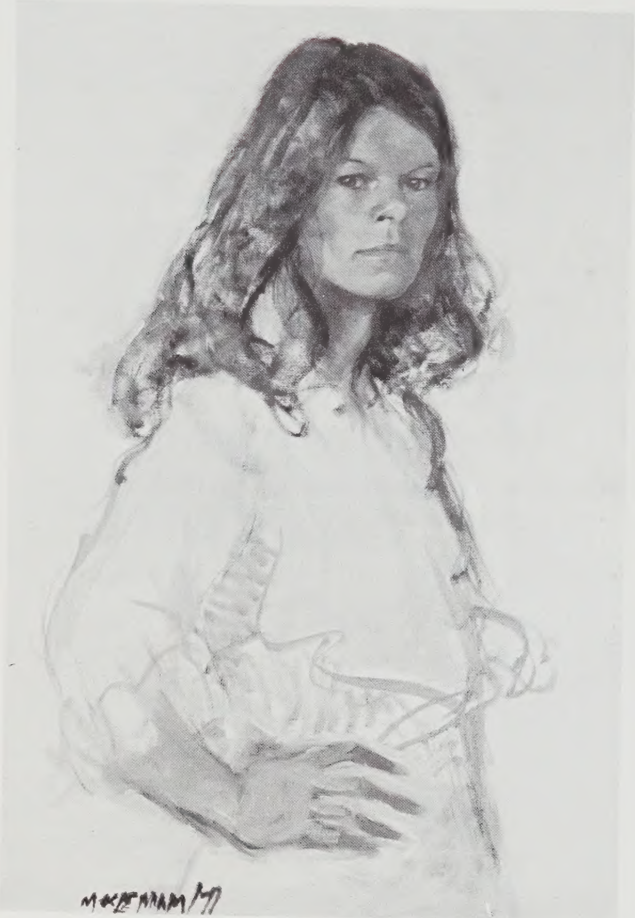


Phil Richards *Pastels on Vinyl* Coloured pencil 9 x 12 in.; 22.8 x 30.4 cm


Sharon MacLennan *Self Portrait*, 1977 Oil on canvas
24 x 34 in.; 60.9 x 86.3 cm

Contact has been realized in direct response to the needs of communities which in the past have not had the space or facilities to house exhibitions circulated by Extension Services. This title encompasses a number of small-sized exhibits of works by Canadian artists.

Our aim is to present a cross-section of different art forms and themes, as an introduction not only to techniques currently used and explored, but also to the artist's own approach in expressing what is important to him or her.

Contact is made possible by assistance from the National Museums Corporation, Ottawa, with additional funding from Outreach Ontario.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Consultant: Helen Duffy.

Space: Between 8-12 works; one panel about the artist; one panel about technique

Weight: 1 crate, about 125-150 lbs. (57-68 kg) each

Fee: $40

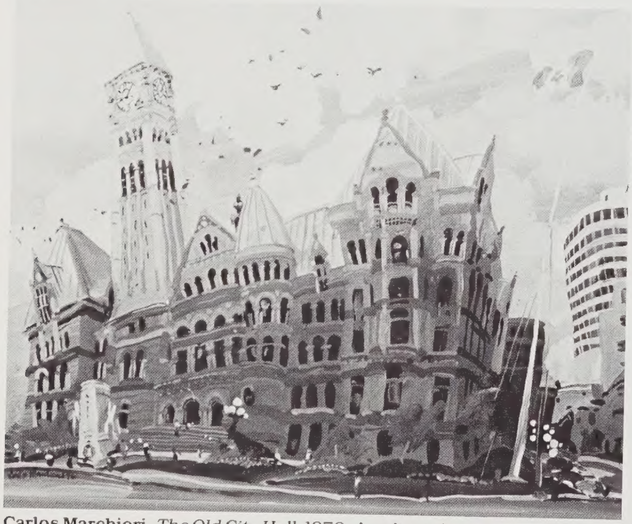
Date available for circulation: April 1978

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

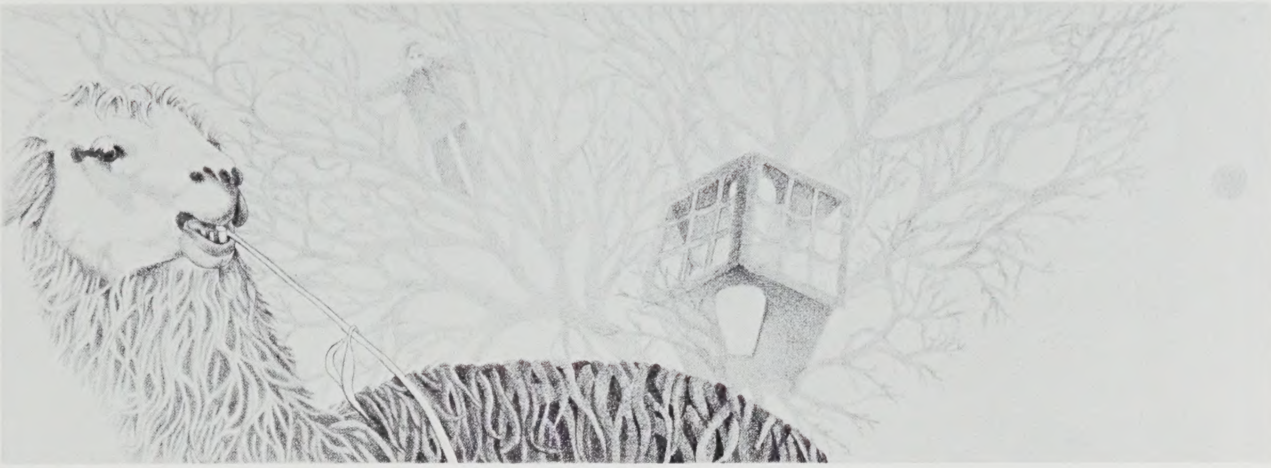
Sharon MacLennan: The Contemporary Portrait

This exhibition reveals one artist's approach to what is now considered a traditional art form–the portrait. The exhibition includes preliminary pencil studies and finished portraits in oil.


Carlos Marchiori *The Old City Hall*, 1976 Acrylic on board
22 x 30 in.; 55.8 x 76.2 cm

Carlos Marchiori: Toronto Old and New

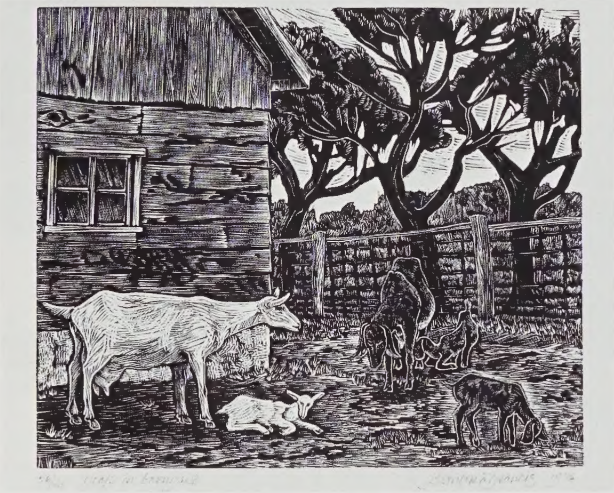
A series of eight acrylic paintings each measuring 22″ x 30″ which date from November, 1976. In these paintings by Carlos Marchiori, the cityscapes float in whimsical interpretations, familiar corners and buildings soar to unexpected perspectives.



Ian Wallace *The Christmas Tree House* Pencil 5$\frac{1}{2}$ x 12$\frac{3}{4}$ in.; 13.9 x 32.3 cm

Ian Wallace: Children's Book Illustrations

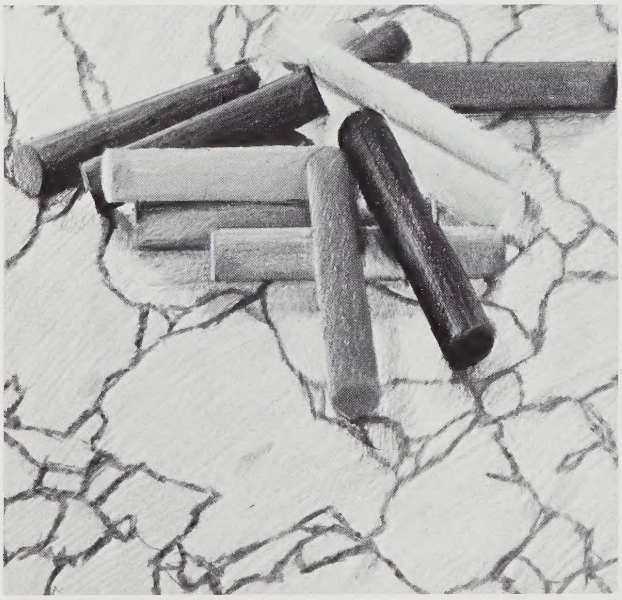
A delightful book for children, *The Christmas Tree House* is written and illustrated by Ian Wallace. This exhibition includes the eleven original pencil drawings which illustrate the story. Copies of the book sent to each exhibiting centre may be kept.



G. Brender à Brandis *Goats in Barnyard*, 1976 Woodprint
8$\frac{3}{4}$ x 7$\frac{15}{16}$ in.; 22.2 x 20 cm

G. Brender à Brandis: Wood Engravings

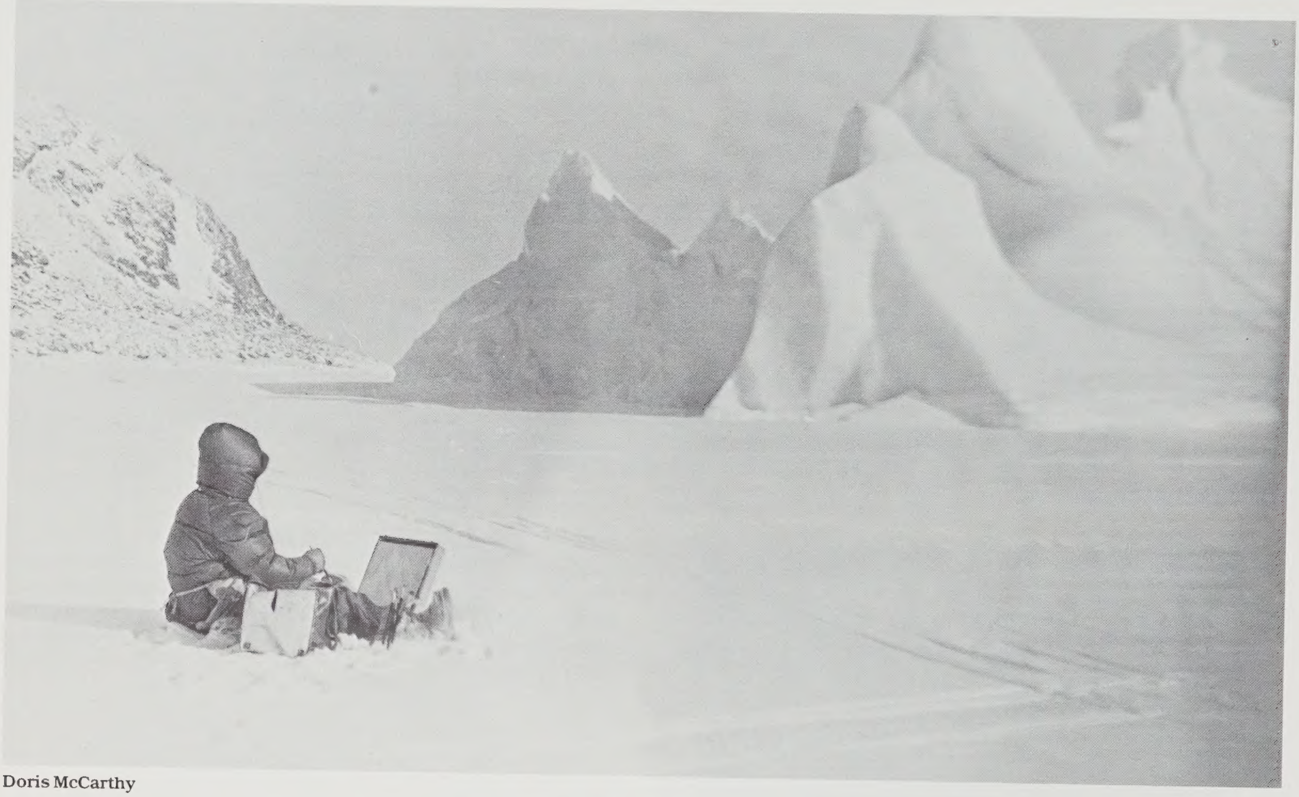
G. Brender à Brandis is a printmaker who produces wood engravings for single frames, portfolios and limited edition books. The exhibition includes examples of wood blocks and engraving tools as well as a selection of his fine wood prints.



Phil Richards *Pastels on Vinyl* (detail) Coloured pencil
9 x 12 in.; 22.8 x 30.4 cm

Phil Richards: Coloured Drawings

Phil Richards' coloured pencil drawings reveal his sensitivity to everyday objects observed with understanding and expressed in an unusual juxtaposition of colour. The exhibition includes ten works.



Doris McCarthy

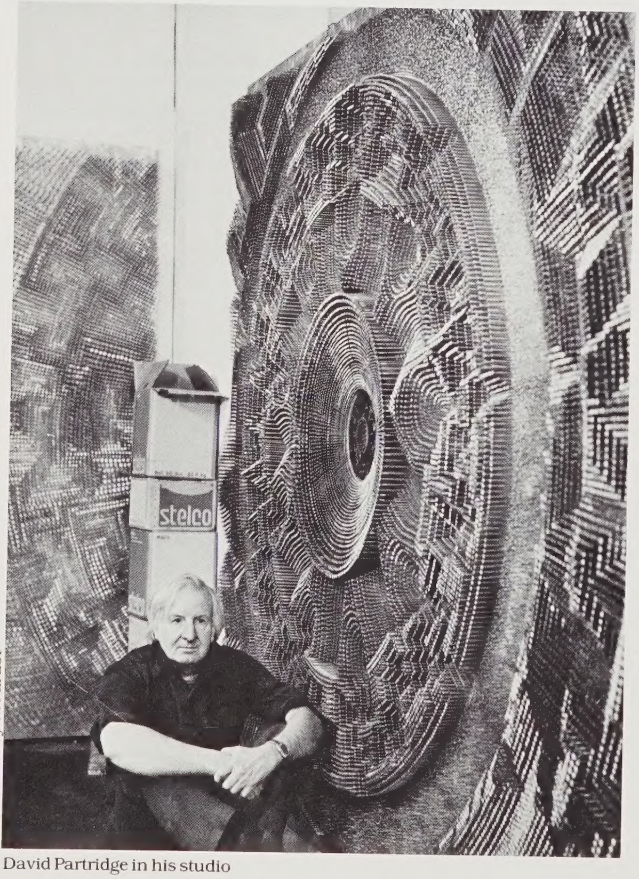


Photo courtesy the artist

David Partridge in his studio

Doris McCarthy: Arctic Landscapes

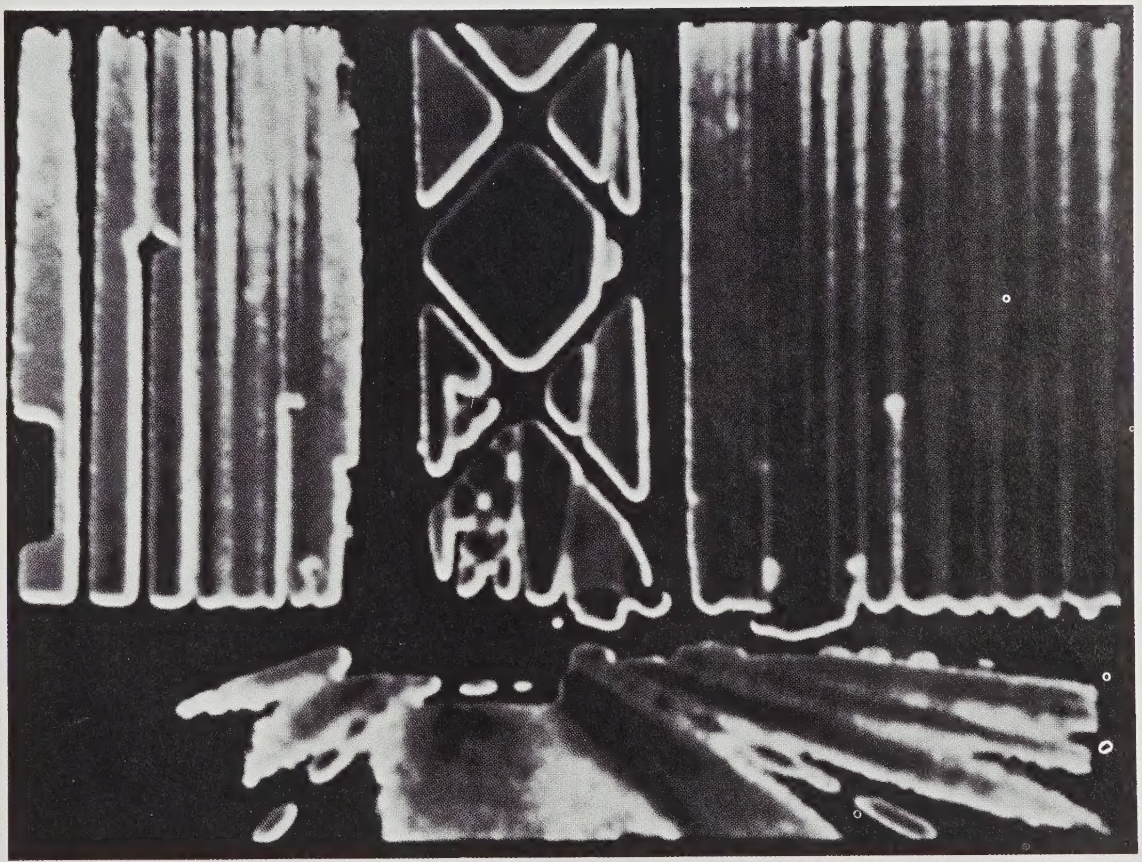
Well-known as a painter and art teacher in Toronto, Doris McCarthy has made several trips to the Arctic regions in the past few years. Her water colour and oil paintings reflect her deep understanding for the northern landscape. Included with the exhibit is a half-hour video cassette of the CBC's interview with Doris McCarthy on the *Take 30* show.

David Partridge: Mural Sculpture

Metropolis, David Partridge's mural nail sculpture was commissioned for Toronto's City Hall. The exhibition shows the original *maquette* for this work, a photograph of the finished work (7′ x 32′), and other examples of his "nailies."

INDEPENDENT VIEWS

Three Programmes of Canadian Short Films



98.3 KHz Bridge at Electrical Storm

frame enlargement, courtesy of Pacific Cinemathèque

A travelling exhibition co-sponsored by the Art Gallery of Ontario
and the National Film Board of Canada

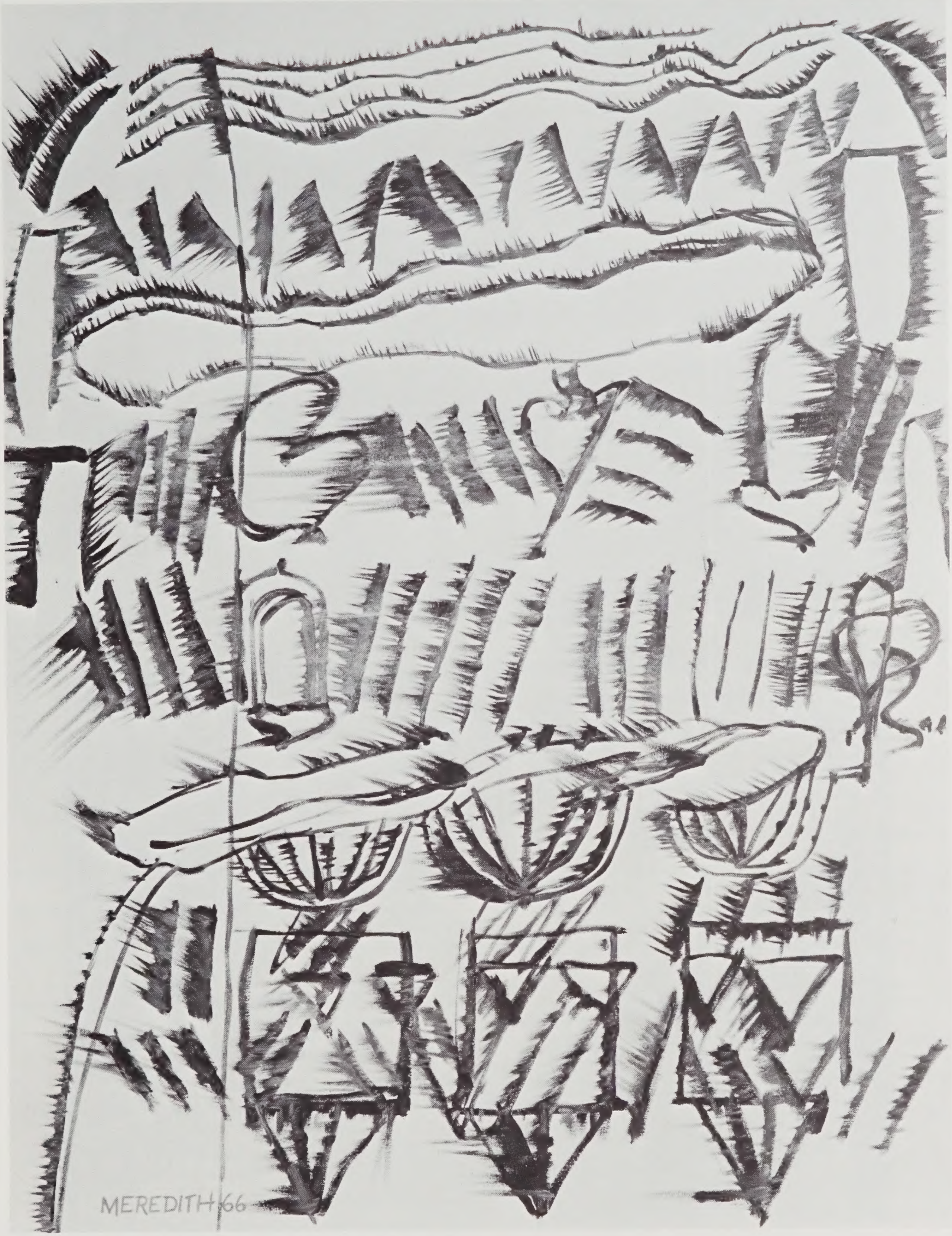
Le Scrapeur, 1976, directed by Bruno Carrière

This exciting new expansion of our circulating exhibition policy offers three complete programmes of contemporary films by Canadian filmmakers. Organized with the assistance of the National Film Board of Canada and the co-operation of the Canadian Filmmakers Distribution Centre under the co-ordination of Ian Birnie, responsible for Media Programmes at the Art Gallery of Ontario, the programmes were chosen by Jean-Pierre Bastien of La cinêmathèque quebecoise, Doug Eliuk, National Film Board, Tony Reif of the Pacific Cinêmathèque, and Ian Birnie, and show work by filmmakers from across Canada.

While it may be possible to book only one programme, galleries are strongly encouraged to consider all three, to give their community exposure to the full range of what Canadian filmmakers are involved in.

Bookings are to be made using the Standard Booking Form at the back of the catalogue; the three programmes will count as only one exhibition. Due to the support of the National Film Board, no fee will be charged for these programmes; the cost of delivery will be the responsibility of the receiving gallery.

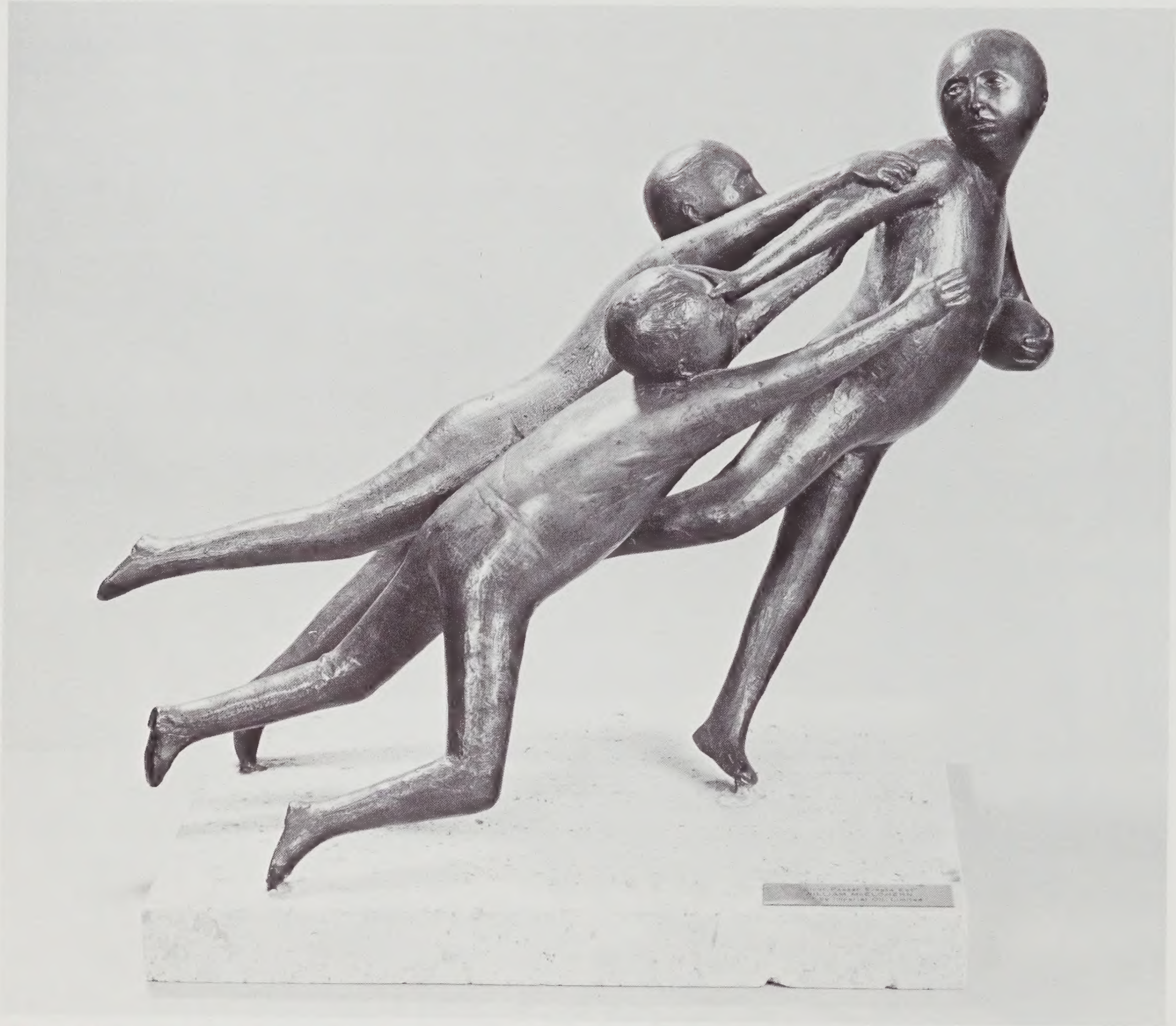
A 16 mm sound projector and experienced projectionist are required. Detailed programme notes are available.



John Meredith *Untitled 1*, 1966 Oil on canvas 48 x 36¼ in.; 121.9 x 92 cm

A CANADIAN SURVEY:
Selected works from the Collection of Imperial Oil Limited

September 1978–February 1980



William McElchern *Sicut Passer Erepta Est*, 1968 Bronze 21½ x 25½ x 16 in.; 54.6 x 64.7 x 40.6 cm

In 1965, Imperial Oil Limited began to acquire Canadian works of art which would be made accessible to the general public through travelling exhibitions. An important consideration in their acquisition policy was to include not only established names but younger promising artists as well. This innovative step taken by a large corporation had a two-fold purpose: to further public awareness of the visual arts and to support the Canadian art community.

The collection has now grown to over 150 works and approximately one-third of these will be shown in the present exhibition, which has been made possible by a grant from Imperial Oil Limited in honour of their Centennial in 1980. Sculpture, paintings, prints and drawings will be included and some of the artists represented are "Jock" Macdonald, David Milne, F. H. Varley, Jack Humphrey, Goodridge Roberts, Claude Breeze, John Meredith, Louis de Niverville, Jack Bush, Gershon Iskowitz, Hugh Mackenzie, Esther Warkov, Jan Wyers, William McElchern, Viktor Tinkl, and Gino Lorcini.

Following its national tour, the exhibition will be shown at the Art Gallery of Ontario in January of 1980.

Fifty illustrated catalogues and posters are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 40 two-dimensional works and 5 sculptures; 260 running ft. (79 m)

Weight: To be determined

Fee: $300

Date available for circulation: Exhibition fully booked at time of publication

Security: In view of an attendant; gallery alarm system. Small works must be screwed to the wall

Lighting: Incandescent

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity, and between 68°-72°F (20°-22°C)

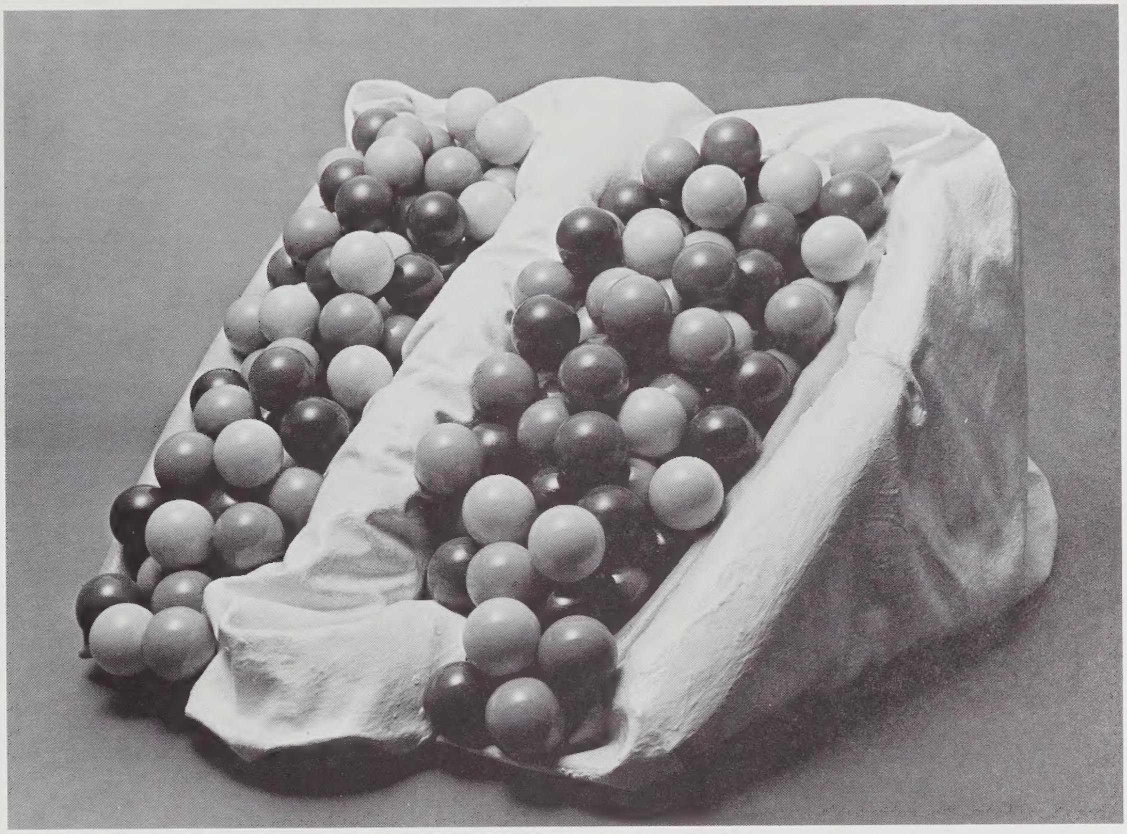
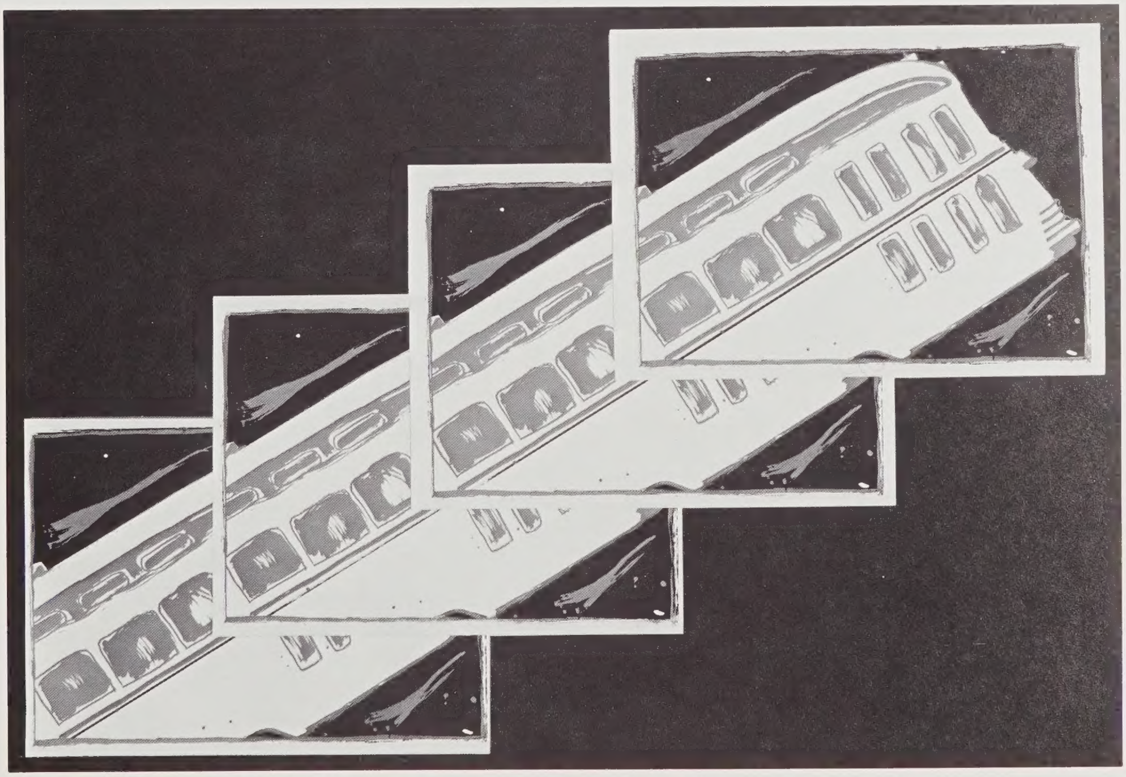


Photo: Shin Sugino

Bonita Collins *Marble Cake,* 1977 Acrylic and canvas 12 x 18 x 18 in.; 30.4 x 45.7 x 45.7 cm Collection of the artist



Charles Pachter *Streetcar Extension,* 1971 Four silkscreens 4 x 8 ft.; 1.2 x 2.4 m Collection of Mr. and Mrs. Maxwell Cole

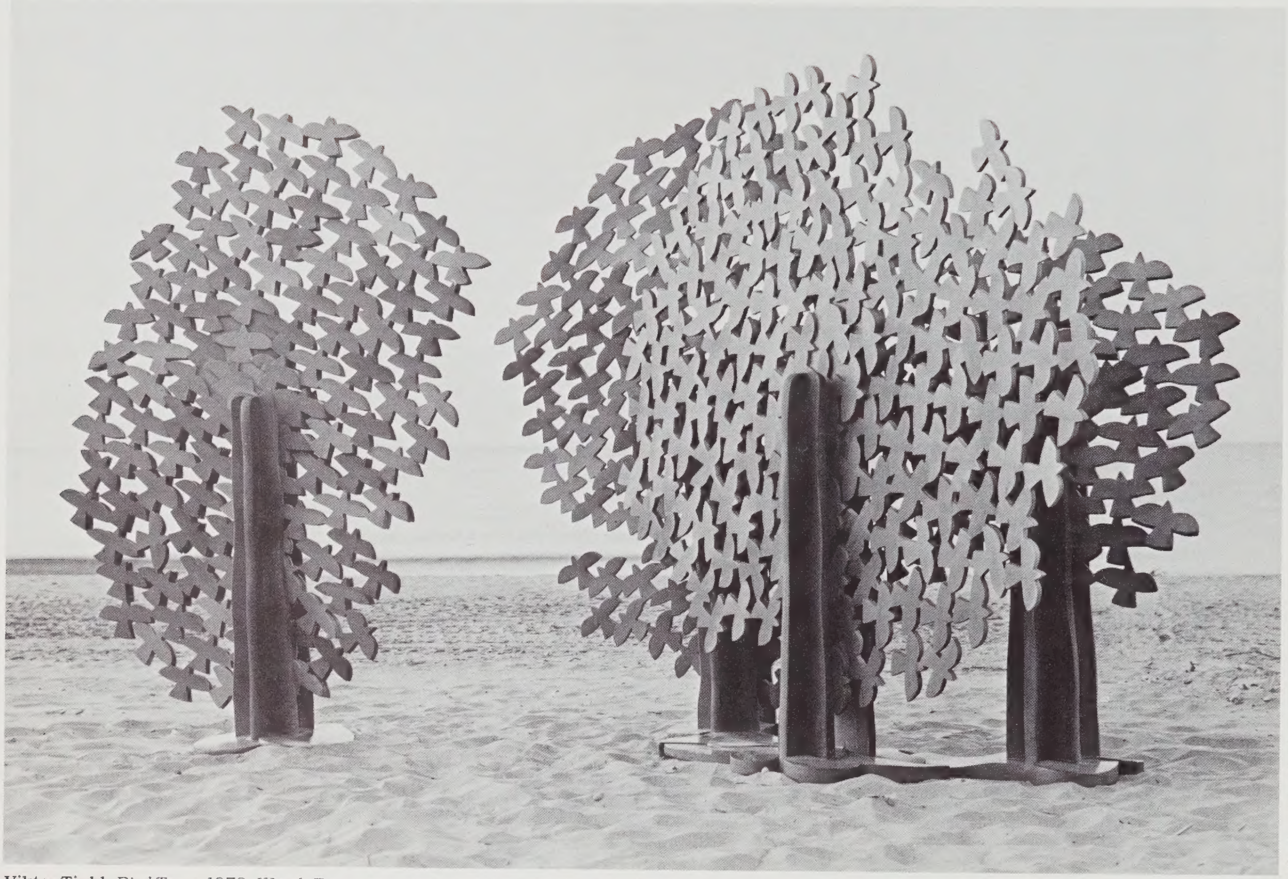


Photo: Shin Sugino

Viktor Tinkl *Bird Trees*, 1973 Wood Four components, 91¼ x 34 in., 231.7 x 86.3 cm; 93½ x 44 in., 237.4 x 111.7 cm; 78½ x 32½ in., 199.3 x 82.5 cm; 94¾ x 24½ in., 240.6 x 62.2 cm Collection of Mandel Sprachman

This exhibition consists of the varied media works of three Ontario artists: Bonita Collins, working in ceramic and acrylic sculpture, Charles Pachter, printmaker, painter and draughtsman and Viktor Tinkl, sculptor of wood, metal and other media.

Bonita Collins, whose past work has been smaller scale ceramic sculpture, is presently working out larger concepts which demand larger format, utilizing acrylic chemistry. Her attention to details, colour subtleties, and her approach to concepts (growing from puns, plays on words integrated with contemporary ikons) provide the viewer with an exciting visual exploration.

Charles Pachter works as a painter, printmaker and draughtsman, approaching his varying subject matters with expertise and deep social concern. It is important to enjoy his approach to specific subject matters of Canadian interest, but also to take away with you the humour of the moment as well as the challenge of existing values that linger.

Viktor Tinkl's imagery takes the form of totems, birds, dogs, cats, snakes and varying forms thereof, creating imaginary creatures, semi-human and fantastic. "The animals which you see hanging from the ceiling and the dog I made, they are motivated by a log or a rope or the legs of an old chair or some such thing, skulls of animals, teeth, anything like that. I enjoy them for what they are, but for some reason these animals are in me and they just have to come out somehow."

All three artists share one obvious link, an overt humorous expression. But is humour really funny? Perhaps we should examine in greater depth the different facets of humour that are explored.

This exhibition includes paintings, prints, drawings, water colours, sculptures (stands are provided where needed), floor sculpture and some pieces to be suspended.

Thirty-five posters, twenty-five colour catalogues and thirty buttons are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 2000 sq. ft. (186 m)

Weight: 23 crates, 9 cartons and wrapped pieces

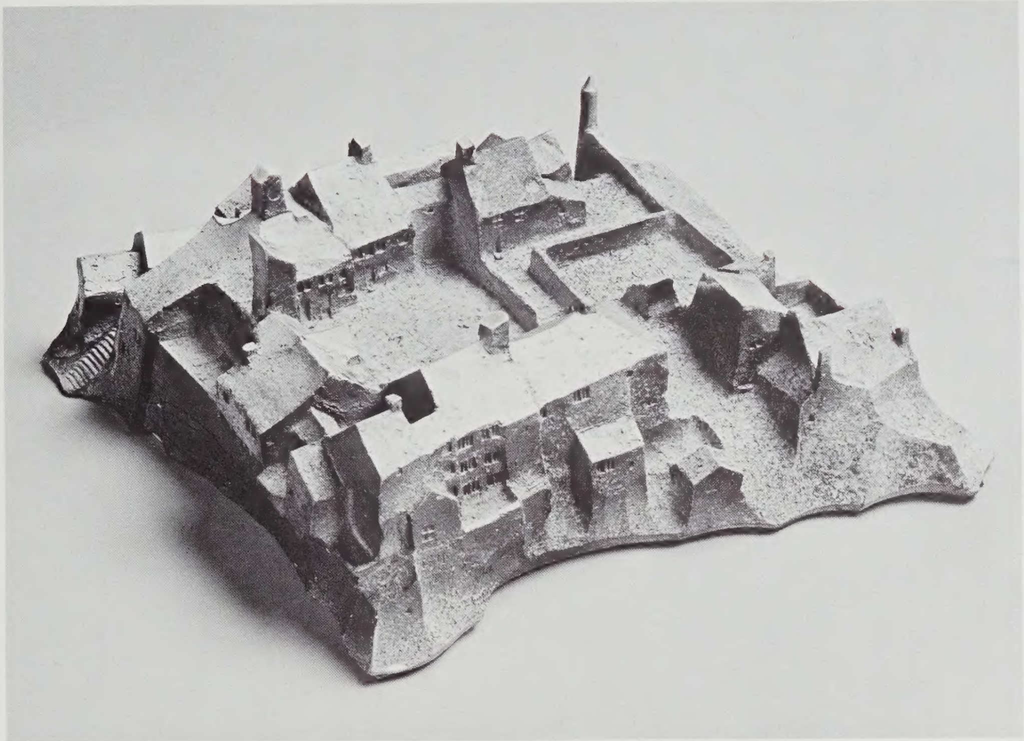
Fee: $500

Date available for circulation: Currently in circulation; some bookings available

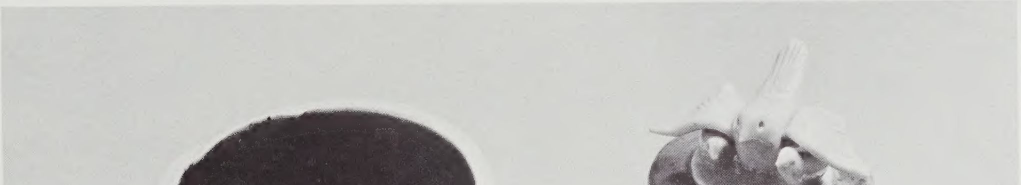
Security: In view of an attendant; gallery alarm system

Lighting: Incandescent

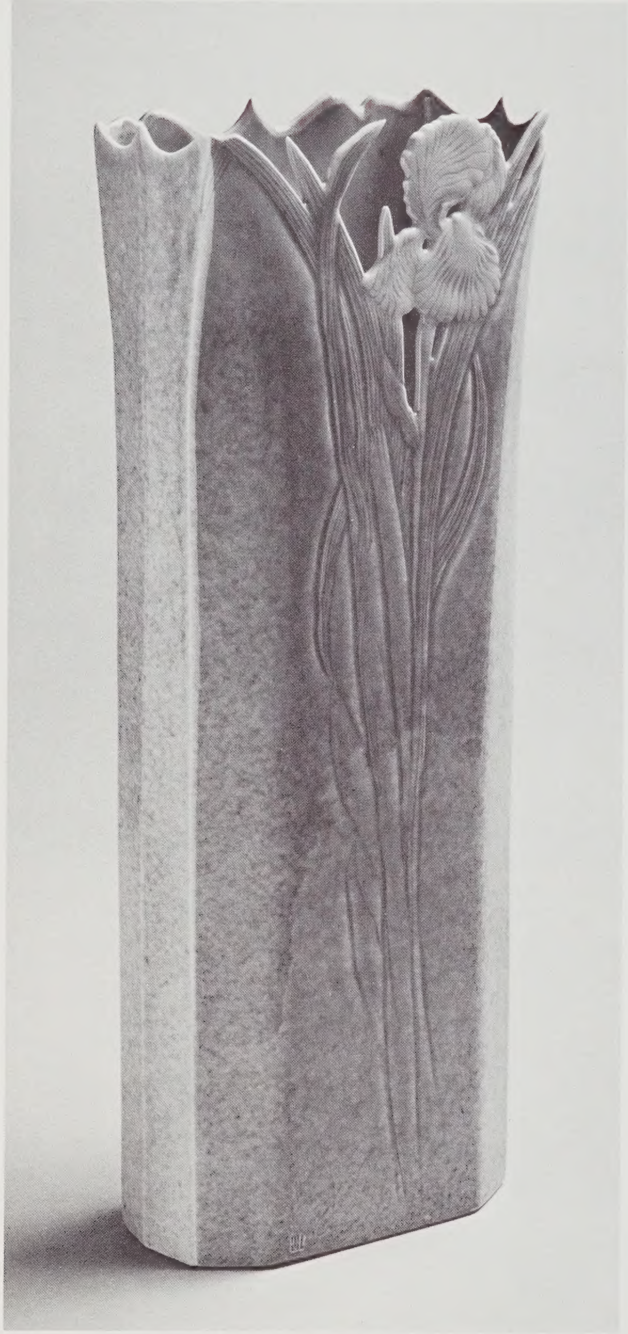
Temperature and humidity: Minimal fluctuations



Richard Gill *Village* Stoneware 4 x 11 x 10 in.; 10.1 x 27.9 x 25.4 cm



Lorraine Herman *Two Valentine Boxes* Porcelain 4½ x 2¾ x 2½ in.; 11.4 x 6.9 x 6.3 cm; 3 x 2 x 1¾ in.; 7.6 x 5.1 x 4.4 cm



Harlan House *Iris Vase* Porcelain 16 x 5½ x 3½ in.; 40.6 x 13.9 x 8.9 cm

The Ontario Potters Association was formed in 1975 to meet the expressed need of potters' guilds and professionals for more communication about what is happening in the ceramic arts and for the encouragement of excellence in the craft. Their first juried exhibition is *Down to Earth.*

The works were gathered together in February 1976 for presentation to a jury chosen by the Ontario Potters Association. Extension Services has chosen a small but excellent representation from the exhibition held at McMaster University Art Gallery in May 1976.

Twenty-five posters accompany the exhibition.*

Lent by the Ontario Potters Association and organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 32 individual pieces, 6 display cases, 1 title panel; 600 sq. ft. (56 sq. m) and/or 100 running ft. (30 running m)

Weight: 14 crates, 175 lbs. (80 kg) each

Fee: $150

Date available for circulation: Currently in circulation; some bookings available

Security: In view of an attendant; secure night locks

Lighting: All types of lighting acceptable

**Potters at Work*, a twenty-eight minute colour film by Marty Gross with sound is available from the Audio-Visual Centre of the Art Gallery of Ontario.

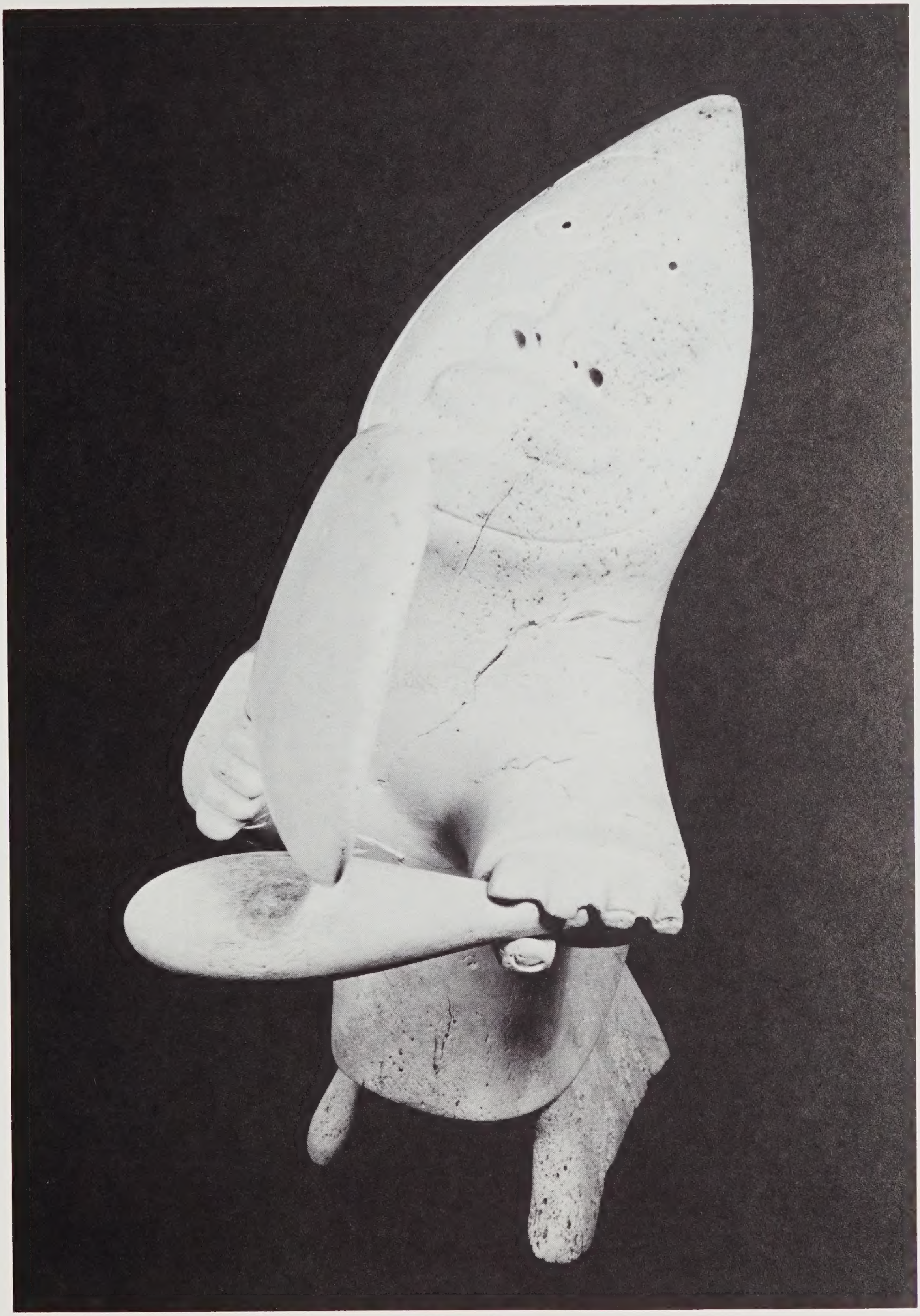


Photo: Department of Indian Affairs and Northern Development

Karoo Ashevak *Drum Dancer*, 1973 Bone $17\frac{1}{10}$ x $8\frac{5}{8}$ x 9 in.; 43.5 x 22 x 23 cm
Collection of Department of Indian Affairs and Northern Development

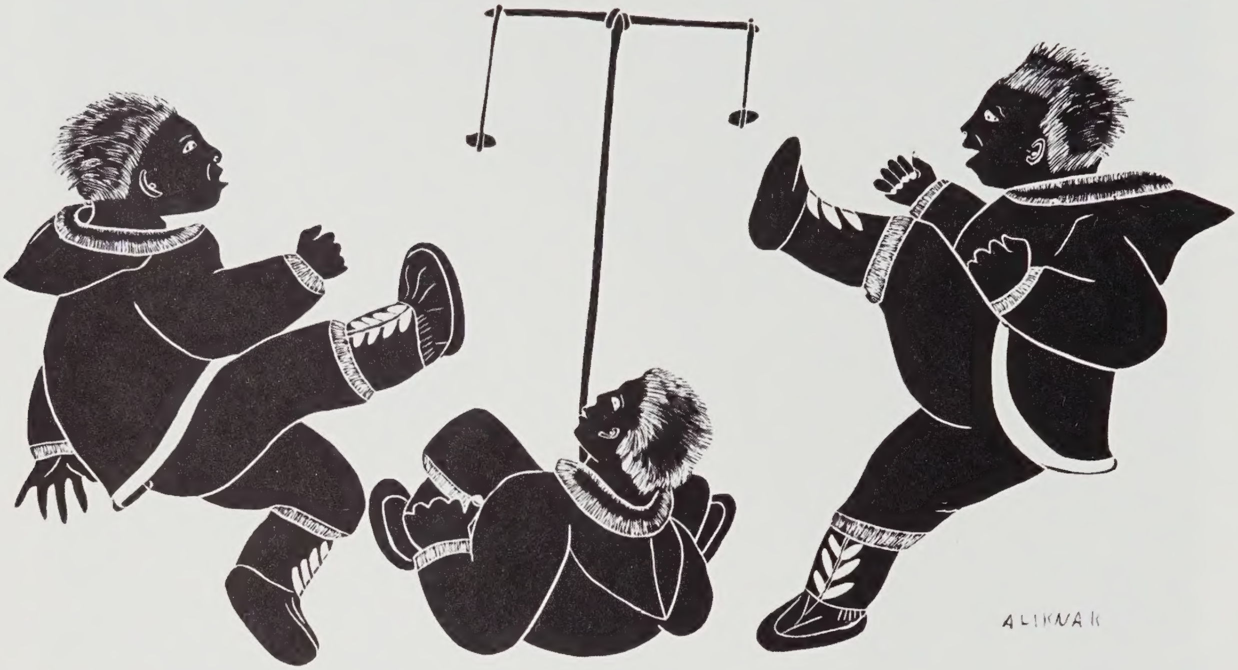


Photo: Department of Indian Affairs and Northern Development

Peter Aliknak *Game*, 1974 Print 18 x 24 in.; 45.7 x 60.9 cm Collection of Department of Indian Affairs and Northern Development

Although some Inuit games may have been replaced by modern forms of entertainment, many of the more traditional pastimes are still continued today. Generally simple by necessity, they are often based on the skills needed for survival in the harsh environment of northern Canada. This exhibition represents through prints and sculpture a wide variety of games such as wrestling and kickball, and also provides examples of dolls and other related artifacts.

A cassette tape recording of Inuit music will be included with the exhibition, as well as a series of instructions on how some games can be played. Two films, *Ukaliq* and *Spirit in a Landscape: The People Beyond*, are available. A booking form for these films will be included with the kit sent out one month prior to the exhibition. Please complete the form and forward immediately to the Audio-Visual Centre, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4.

Three hundred brochures and fifty posters accompany the exhibit. The exhibition will be shipped by rail and installed by Art Gallery of Ontario staff.

Organized by the Department of Indian and Northern Affairs and circulated by the Art Gallery of Ontario Extension Services.

Space: 33 framed works, 130 running ft. (40 m); 12 free-hanging panels, 1 title panel; 46 sculptures and artifacts (plus display cases for artifacts) 800 sq. ft. (47 sq. m)

Weight: 25 crates, approximately 5,000 lbs. (2,250 kg); maximum crate weight: 230 lbs. (104 kg) each

Fee: $150

Date available for circulation: Fully booked at time of publication

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Should be maintained at a constant level

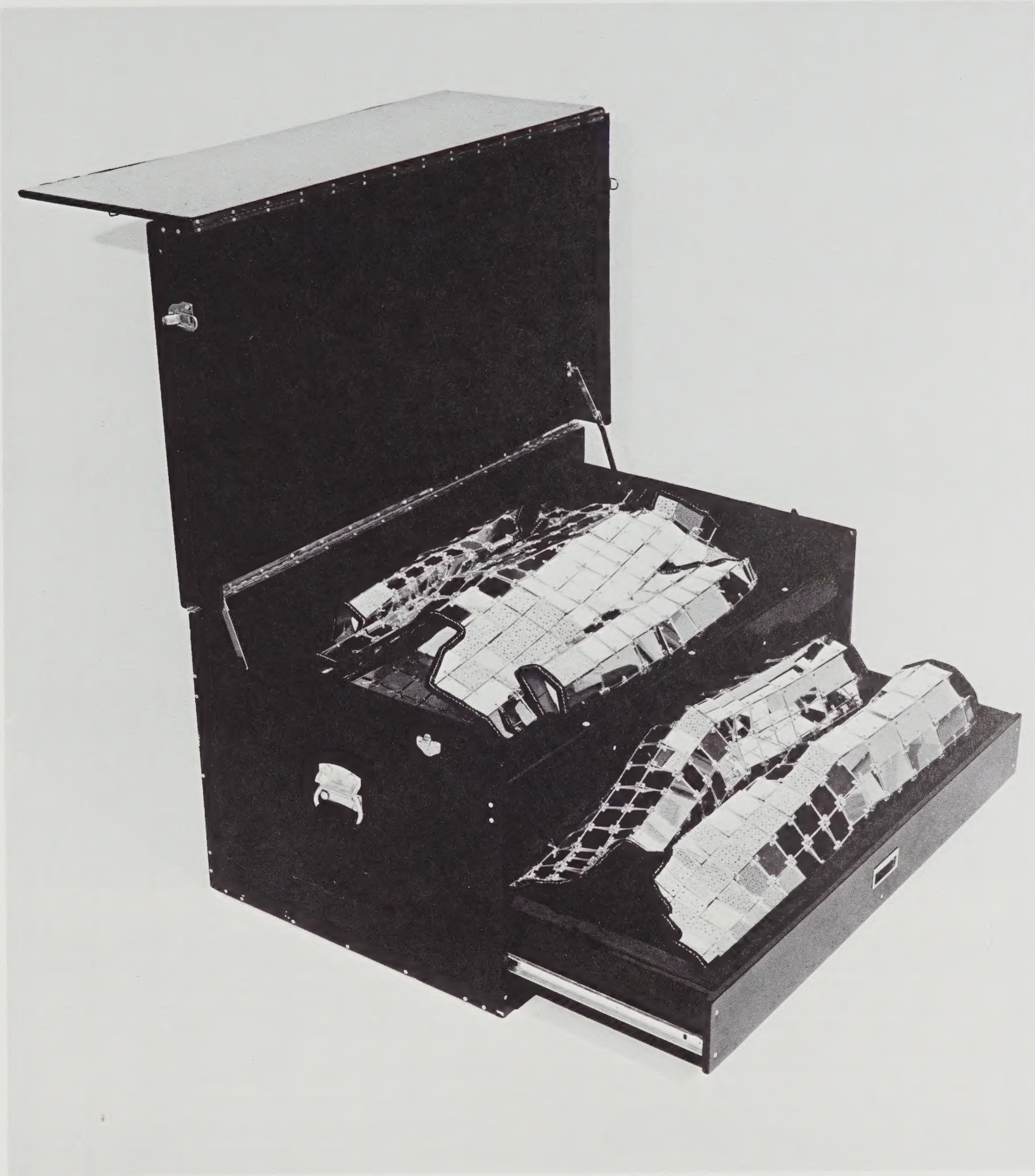


Photo: T. E. Moore

Paul Dempsey *A Light Summer Suit*, 1975/76 Mirror finish acrylic, leather, velvet, plywood 25 x 22 x 44 in.; 63.5 x 55.8 x 111.7 cm

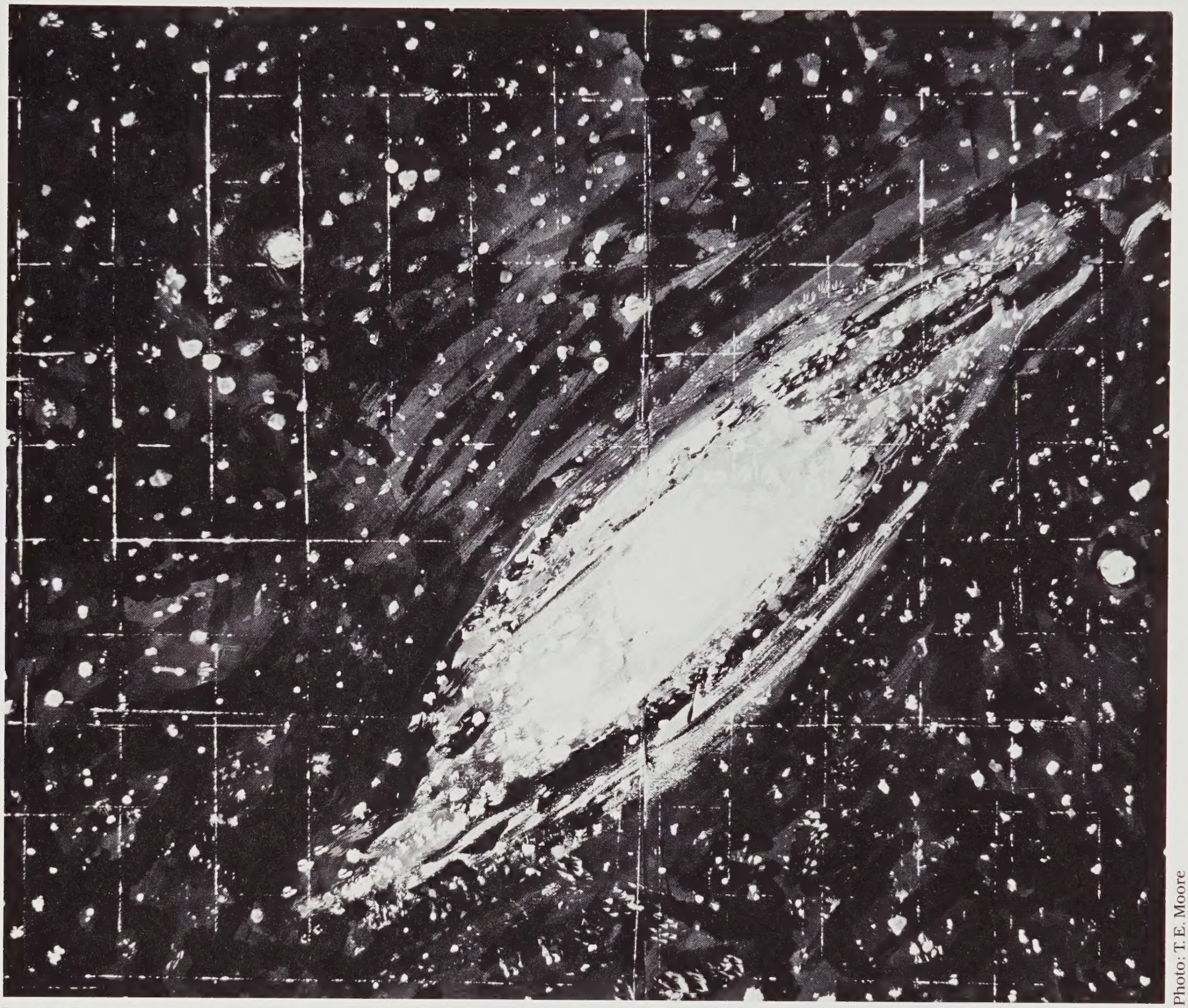


Photo: T. E. Moore

Paterson Ewen *Andromeda Galaxy*, 1974 Japanese ink, water colour, acrylic on paper 40 x 47 in.; 101.6 x 119.3 cm

On October 18, 1977 the twenty-six paintings, sculpture and works on paper comprising the Queen's Silver Jubilee Art Collection were presented to Elizabeth II as Ontario's gift to Her Majesty in honour of her Silver Jubilee. These works represent the many approaches of artists currently living and working in Ontario; following exhibition in centres in the province, the individual works will be returned to those galleries who initially selected them. Artists represented in the collection are Christopher Birt, David Bolduc, Richard Bonderenko, Peter Borowsky, Alex Cameron, Ian Carr-Harris, David Craven, Greg Curnoe, Paul Dempsey, Louis de Niverville, David Elliott, Paterson Ewen, Anne Fines, Paul Fournier, Erik Gamble, Art Green, Denise Ireland, Gershon Iskowitz, Brian Jones, Harold Klunder, Peter Kolisnyk, Clark McDougall, Gilbert Moll, Daniel Leigh, Aiko Suzuki, and Mia Westerlund.

The exhibition is fully documented in a full colour catalogue available through the Government of Ontario Bookstore, 880 Bay Street, Toronto, (416) 965-2054.

The Queen's Silver Jubilee Art Collection was organized by Linda Belshaw, Administrator of the Collection, and is circulated by the Art Gallery of Ontario Extension Services. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Space: 250 running ft. (76 m)

Weight: The works are not crated

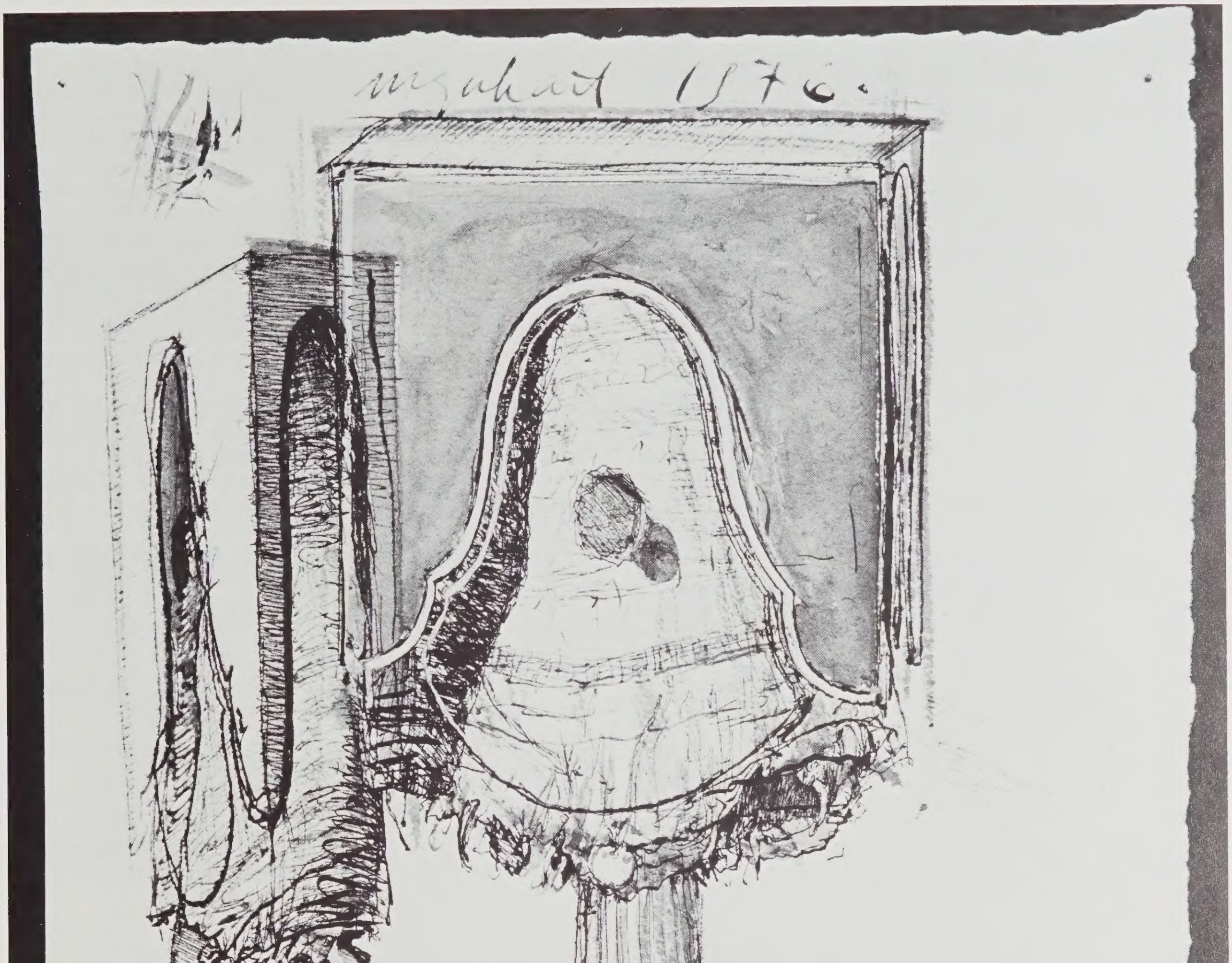
Fee: While there is no fee for the exhibition, galleries are asked to pay pro-rated shipping costs estimated at $400

Date available for circulation: January 1978

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations


urquhart 1976.

Tony Urquhart *Preparatory Sketch for Orvieto*, 1976 Water colour 6¼ x 4⅝ in.; 15.9 x 11.8 cm

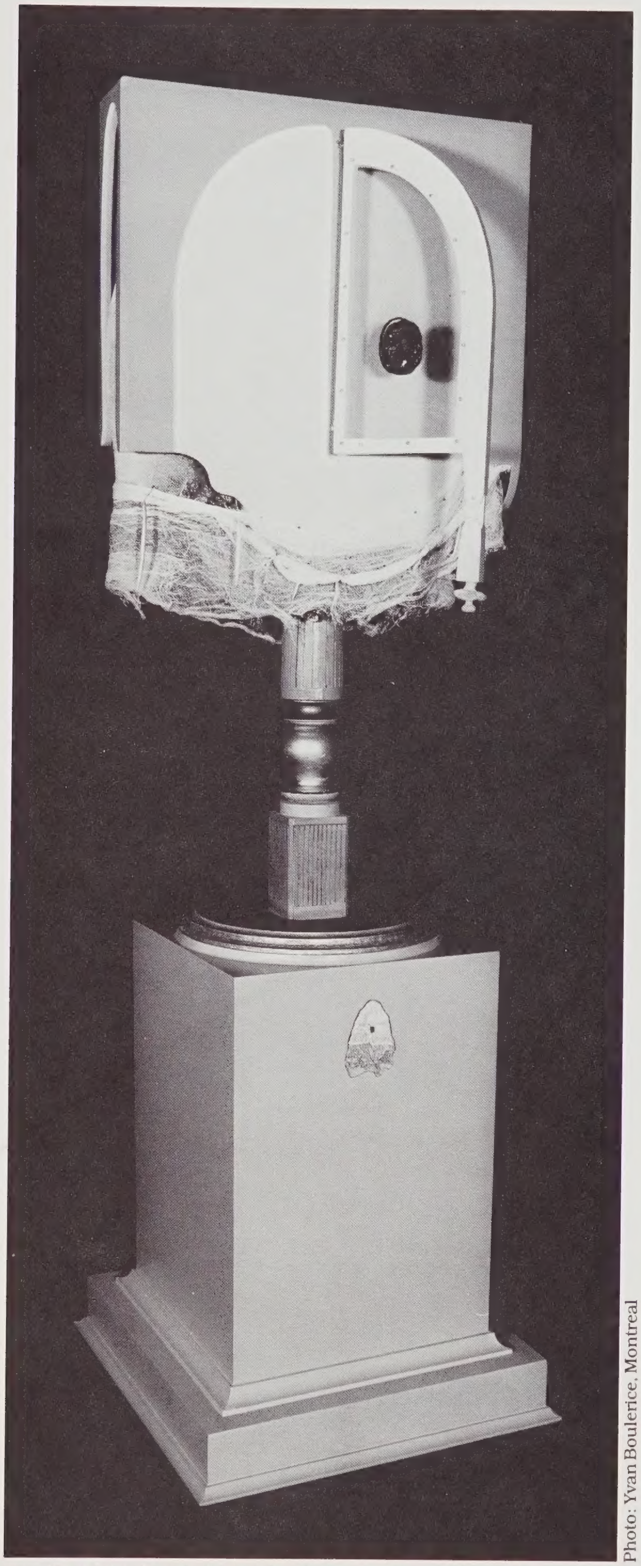


Photo: Yvan Boulerice, Montreal

Tony Urquhart *Orvieto*, 1976 Mixed media 73½ x 22½ x 22½ in.; 186.7 x 57.1 x 57.1 cm Collection of Art Bank

This major exhibition will give the public an unusual opportunity to trace the growth of a work of art from conception to completion.

Both two- and three-dimensional works will be exhibited along with a selection of related preparatory material. Present research indicates that while the show will concentrate on the work of contemporary artists such as Alex Colville and Tony Urquhart, at least one historical artist, Robert Harris, will also be represented. Statements by the artists themselves will be included in the accompanying catalogue wherever possible. Taken together with the exhibited items, these statements will reward the viewer with an invaluable insight into the creative process.

The Work of Art: Five Artists will open at the Art Gallery of Ontario in the late fall of 1978 and will then circulate nationally.

Fifty catalogues are included in the exhibition fee. This exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 60 works; approximately 250 running ft. (76 m)

Weight: To be determined

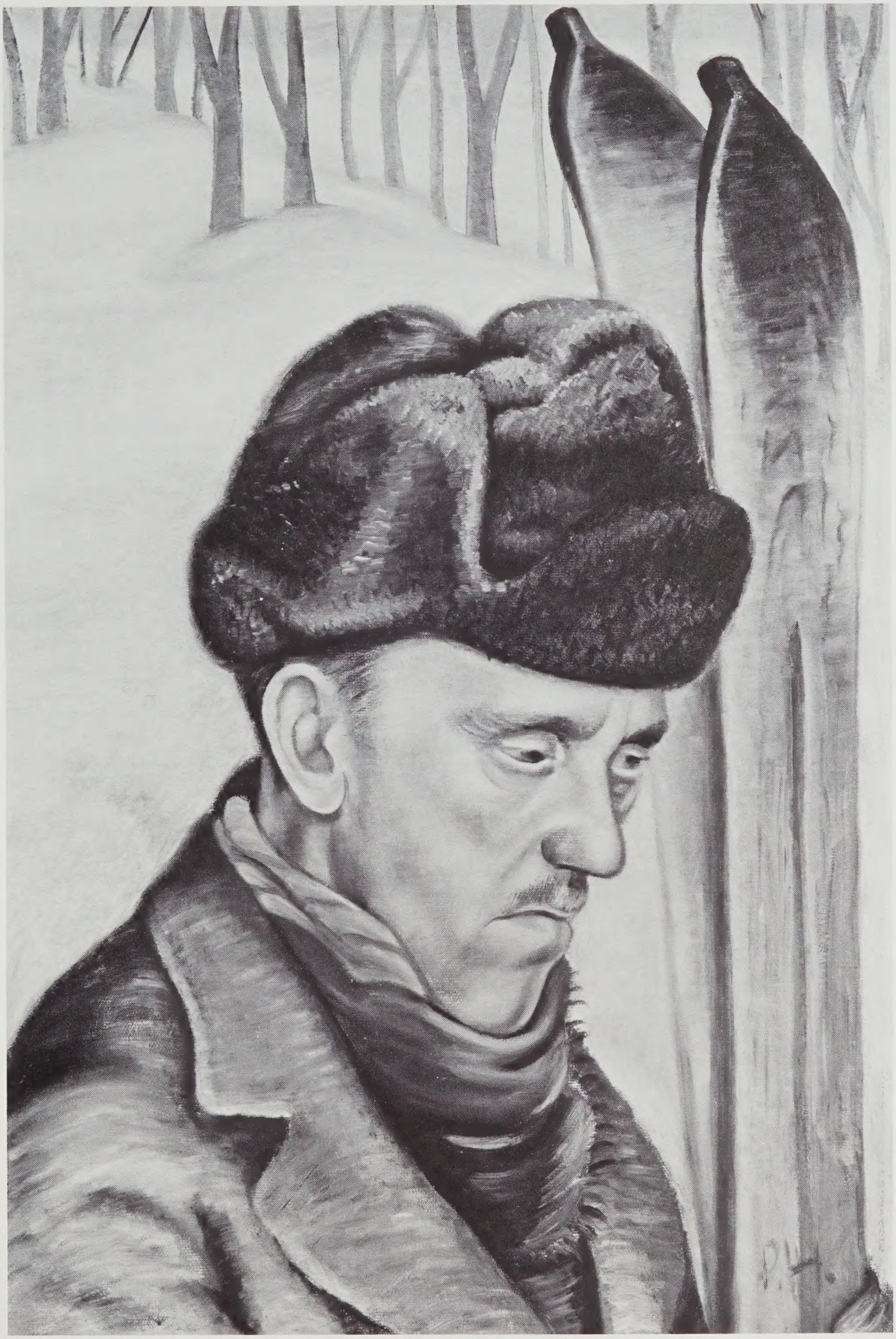
Fee: $750

Date available for circulation: Exhibition fully booked at the time of publication

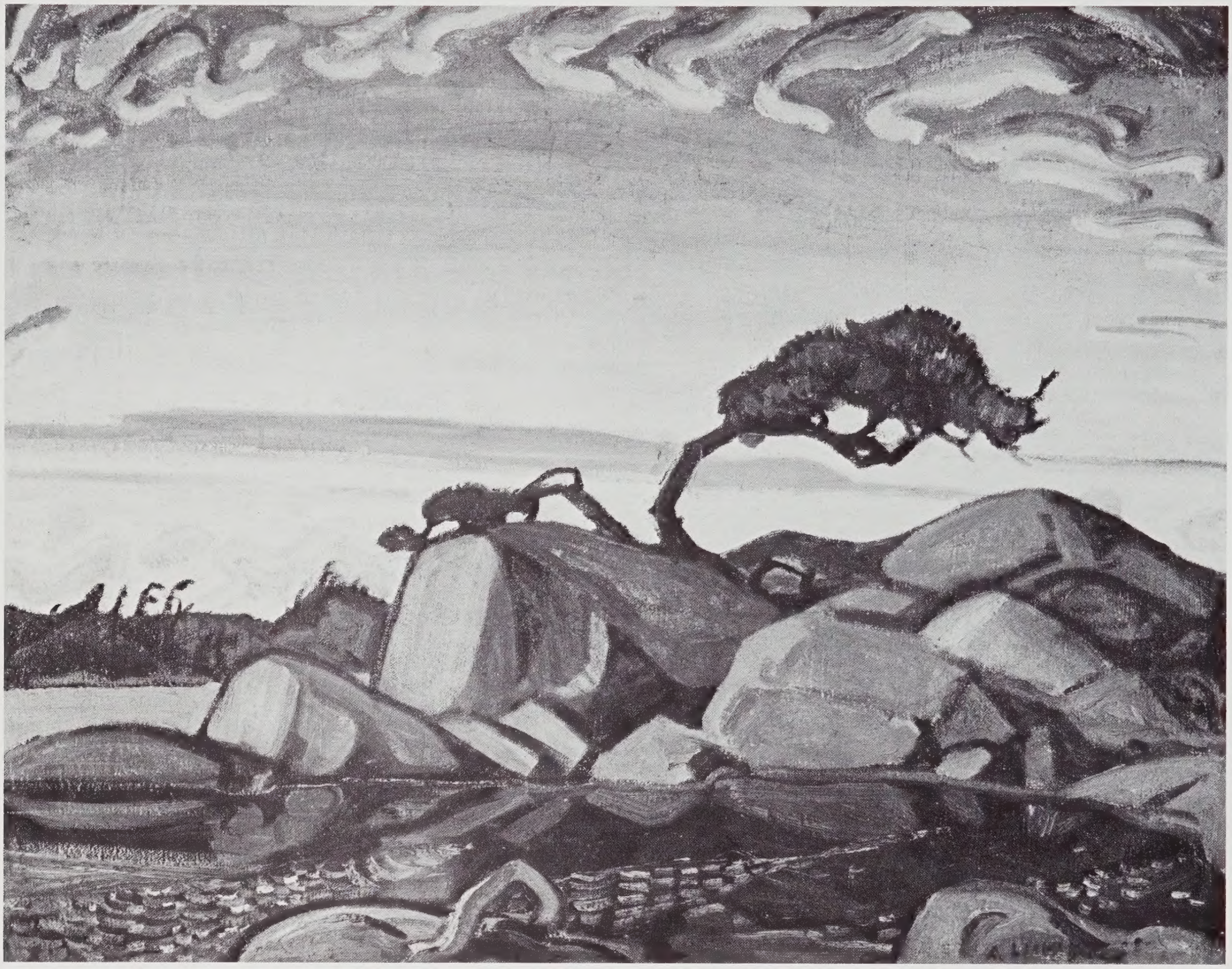
Security: Full gallery security system. Small works must be screwed to the wall

Lighting: Incandescent

Temperature and humidity: Maximum fluctuation of ±10% from a norm of 50% humidity, and between 68°-72°F (20°-22°C)



Prudence Heward *The Skier*, 1939 Oil on canvas $23\frac{3}{16}$ x $18\frac{9}{16}$ in.; 58.9 x 47.1 cm Collection of University College



Arthur Lismer *Evening Silhouette*, 1926 Oil on canvas 32 x 40¼ in.; 81.2 x 102.2 cm Collection of University College

Within the various colleges and faculties of the University of Toronto there exists a rich and varied collection of Canadian works of art, many of which form an integral part of our cultural heritage.

Although long enjoyed by those of the university community, this collection has not normally been accessible for viewing by the general public. In celebration of their Sesquicentennial, the University of Toronto has made available a selection of these rarely seen works for circulation to a wider audience.

The exhibition contains 31 paintings and sketches from the period 1915-48. Particularly well-represented is the Group of Seven and such major contemporaries as Tom Thomson, Emily Carr and David Milne. The works were chosen from University College, Victoria College and Hart House, the unique student union.

The exhibition opened at the Art Gallery of Ontario in the fall of 1977.

Fifty well-illustrated catalogues and twenty-five colour posters are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized by the Curatorial Department, Art Gallery of Ontario with the support of the University of Toronto Sesquicentennial Celebrations Council and circulated by the Art Gallery of Ontario Extension Services.

Space: 31 paintings and sketches; 150 running ft. (46 m)

Weight: 2 crates and 11 wrapped works; crates approximately 175 lbs. (79 kg) each

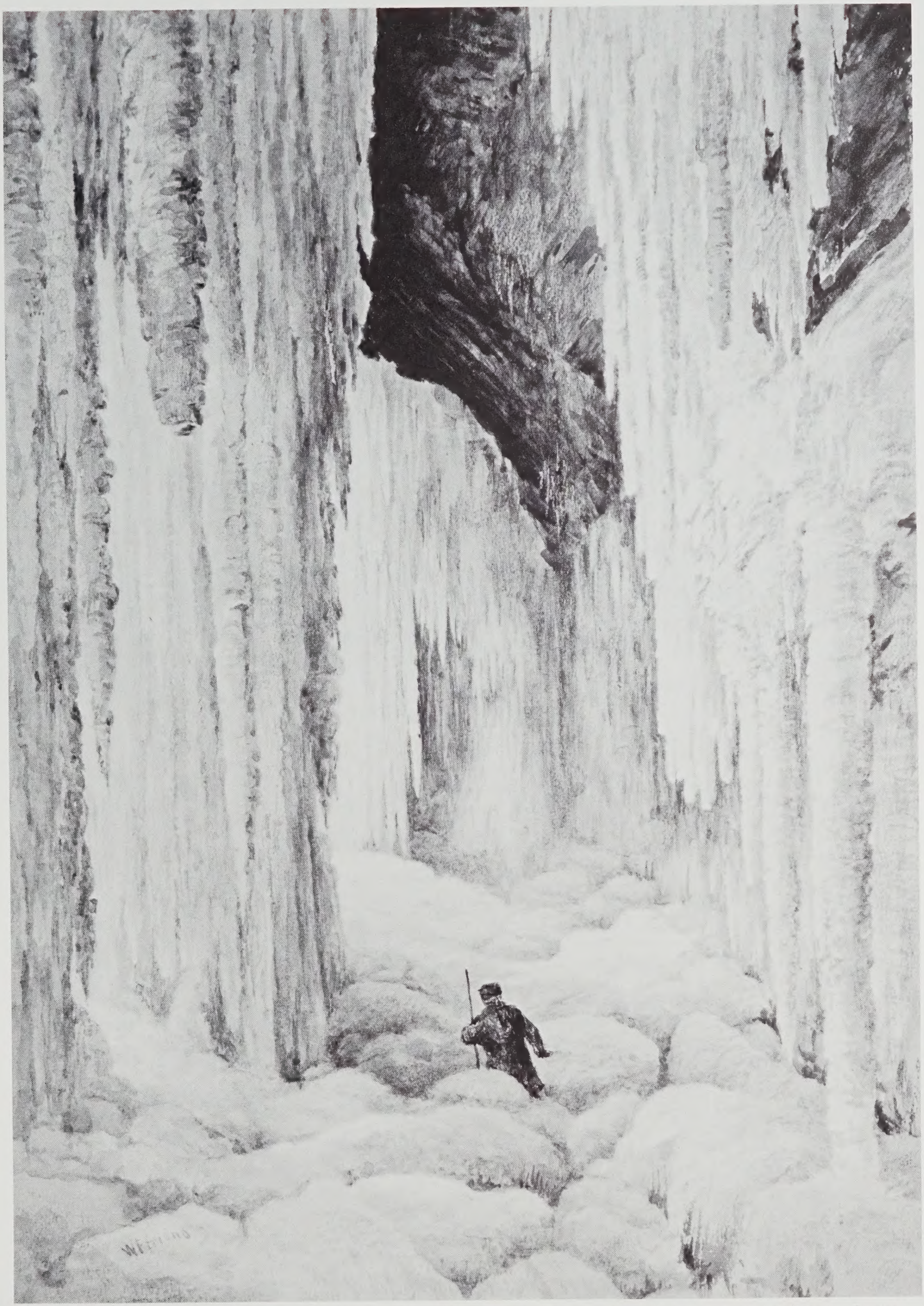
Fee: $300

Date available for circulation: Exhibition fully booked at the time of publication

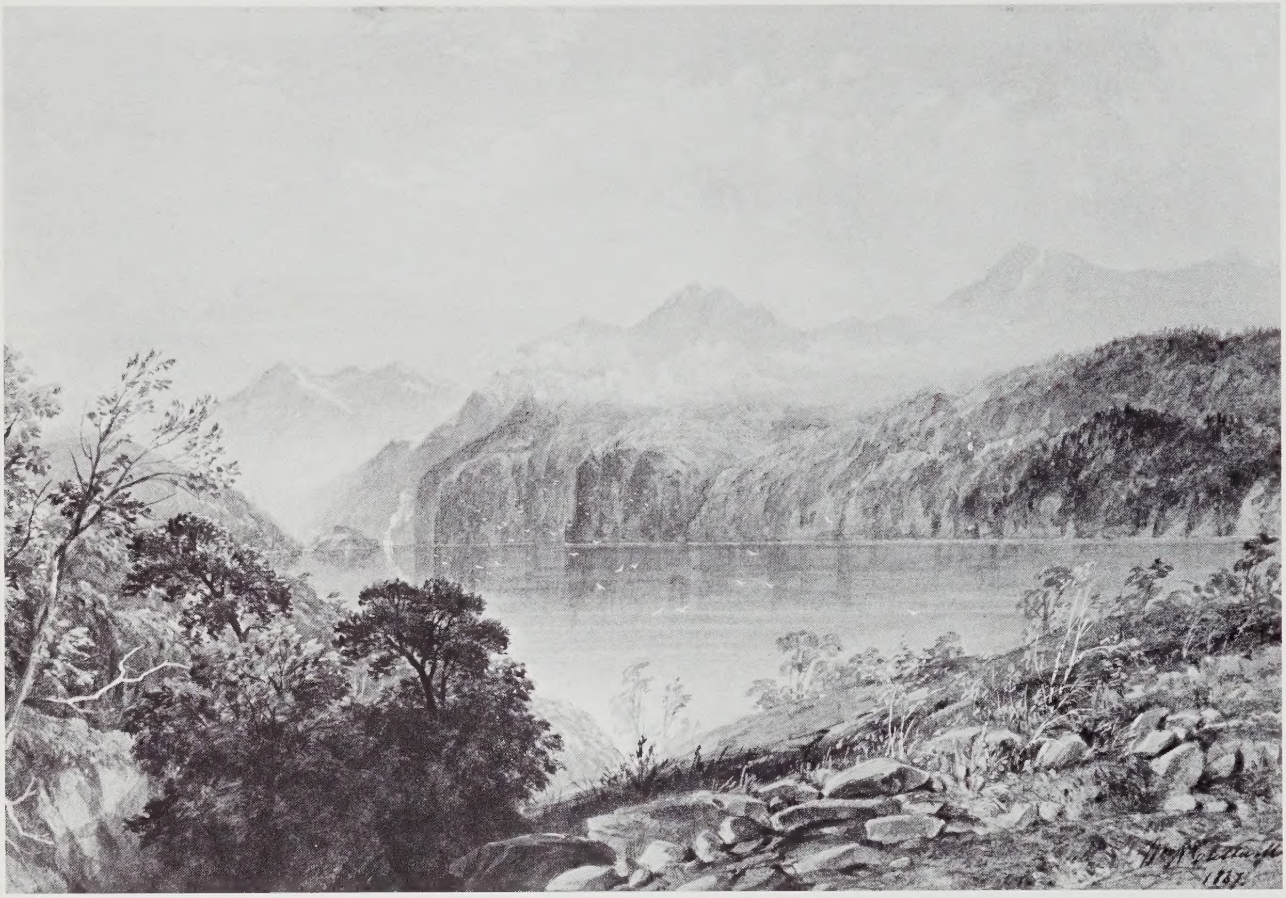
Security: In view of an attendant; gallery alarm system

Lighting: Incandescent

Temperature and humidity: Minimal fluctuations



Washington F. Friend *Behind the American Falls, Niagara Winter* Water colour and gouache 15⅛ x 10⅝ in.; 38.4 x 27 cm Private collection



William Nicol Cresswell *On Lake Huron*, 1867 Water colour 9 3/16 x 13 11/16 in.; 23.3 x 34.8 cm

A selection of nineteenth century Canadian water colours from the collection of the Art Gallery of Ontario is supplemented by works from the National Gallery of Canada, the Royal Ontario Museum and private sources. The pictures indicate the prevailing romantic interest in picturesque and sublime landscape motifs, and exhibit a variety of approaches to the technique of water-colour painting.

William Nicol Cresswell, Daniel Fowler, James Duncan, John A. Fraser, Lucius R. O'Brien, and Frederick Verner are some of the artists whose works are represented in this exhibition.

Jeremy Adamson, Curator of Canadian Historical Art, Art Gallery of Ontario, selected the water colours and wrote the catalogue that complements the exhibition.

Twenty-five illustrated catalogues are included in the exhibition fee.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 37 works; about 200 running ft. (61 m)

Weight: 5 crates, 160 lbs. (73 kg) each

Fee: $200

Date available for circulation: Fully booked at time of publication

Security: In view of an attendant; gallery alarm system. Small works must be screwed to walls

Lighting: Incandescent only

Temperature and humidity: Maximum fluctuation of ±10% from norm of 50% humidity and between 68°-72°F (20°-22°C)

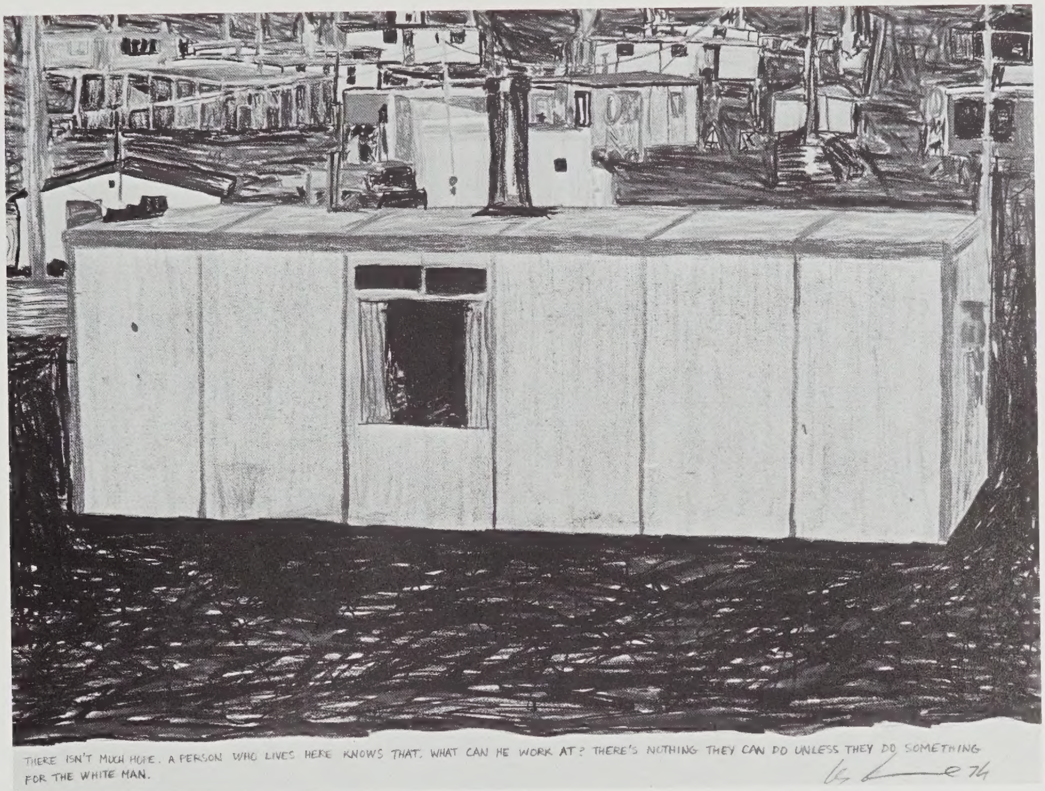

THERE ISN'T MUCH HOPE. A PERSON WHO LIVES HERE KNOWS THAT. WHAT CAN HE WORK AT? THERE'S NOTHING THEY CAN DO UNLESS THEY DO SOMETHING FOR THE WHITE MAN.
74

Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 22 x 29½ in.; 55.8 x 74.9 cm

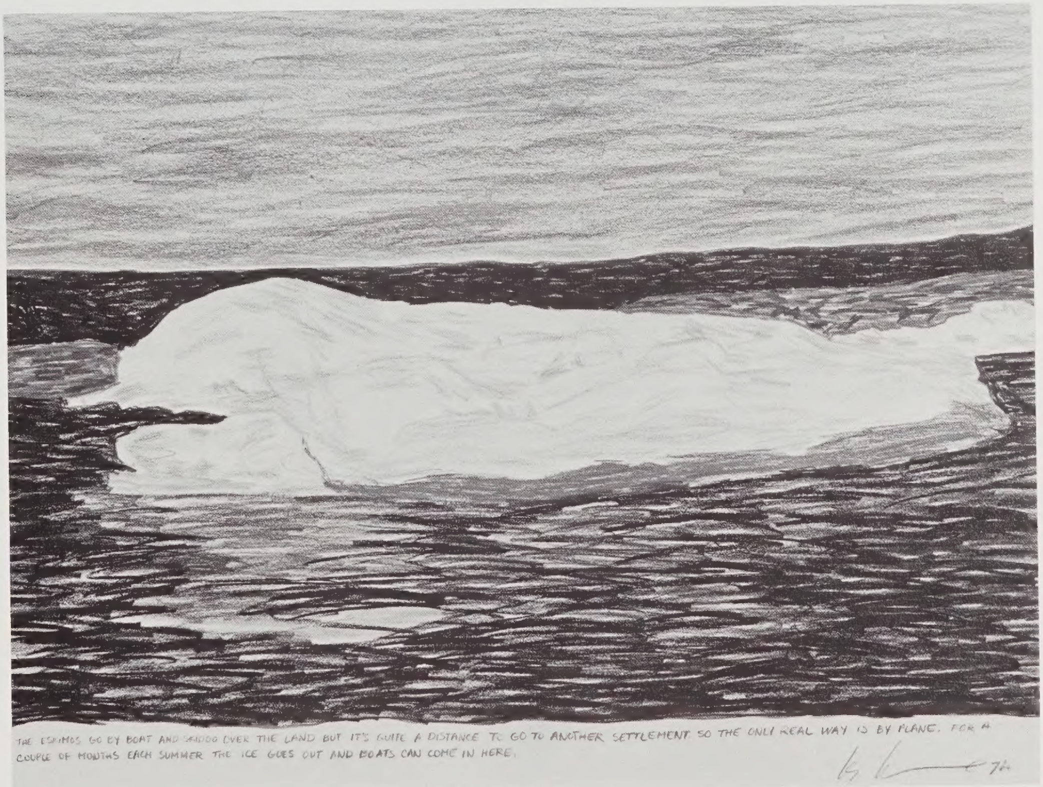

THE ESKIMOS GO BY BOAT AND SKIDOO OVER THE LAND BUT IT'S QUITE A DISTANCE TO GO TO ANOTHER SETTLEMENT SO THE ONLY REAL WAY IS BY PLANE. FOR A COUPLE OF MONTHS EACH SUMMER THE ICE GOES OUT AND BOATS CAN COME IN HERE.
74

Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 22 x 29½ in.; 55.8 x 74.9 cm

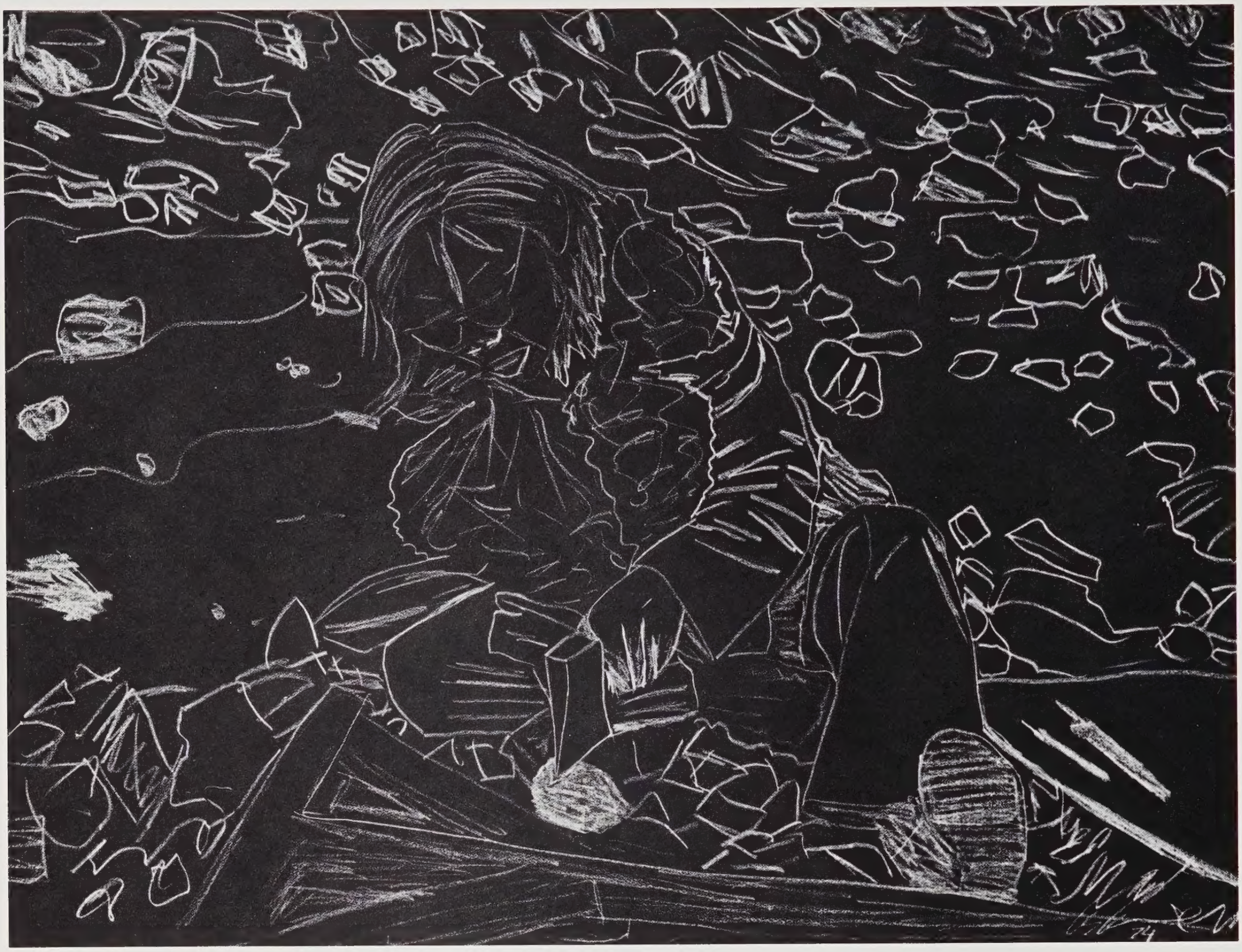


Photo: T.E. Moore

Les Levine *Northern Landscapes*, 1974 Pastel on paper 29½ x 39½ in.; 74.9 x 100.3 cm

A Canadian artist now living in New York City, Les Levine spent several weeks during the summer of 1974 at Cape Dorset where he explored the surrounding landscape and talked to some of the local people. This exhibition is a selection of some 25 crayon pastel drawings of his personal impressions of the landscape, and the life of the community.

An hour-long video tape entitled *We are Still Alive*, made on the same visit, is also available, and adds an important dimension to the exhibition concept.

Les Levine would be pleased to participate in a workshop in conjunction with the exhibition, but travel from New York City and living expenses must be paid by the exhibiting centre, as well as a fee to be agreed upon with the artist.

A colour poster will accompany the exhibit.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Drawings are made available courtesy of The Isaacs Gallery, Toronto.

Space: About 30 framed pieces, 125 running ft. (38 m), area to be set up for video viewing in conjunction with the exhibit

Weight: 3 crates, about 200 lbs. (91 kg) each

Fee: $200

Date available for circulation: June 1978

Security: In view of an attendant, secure night locks

Lighting: Incandescent or fluorescent fitted with ultraviolet filters

Temperature and humidity: No major fluctuations

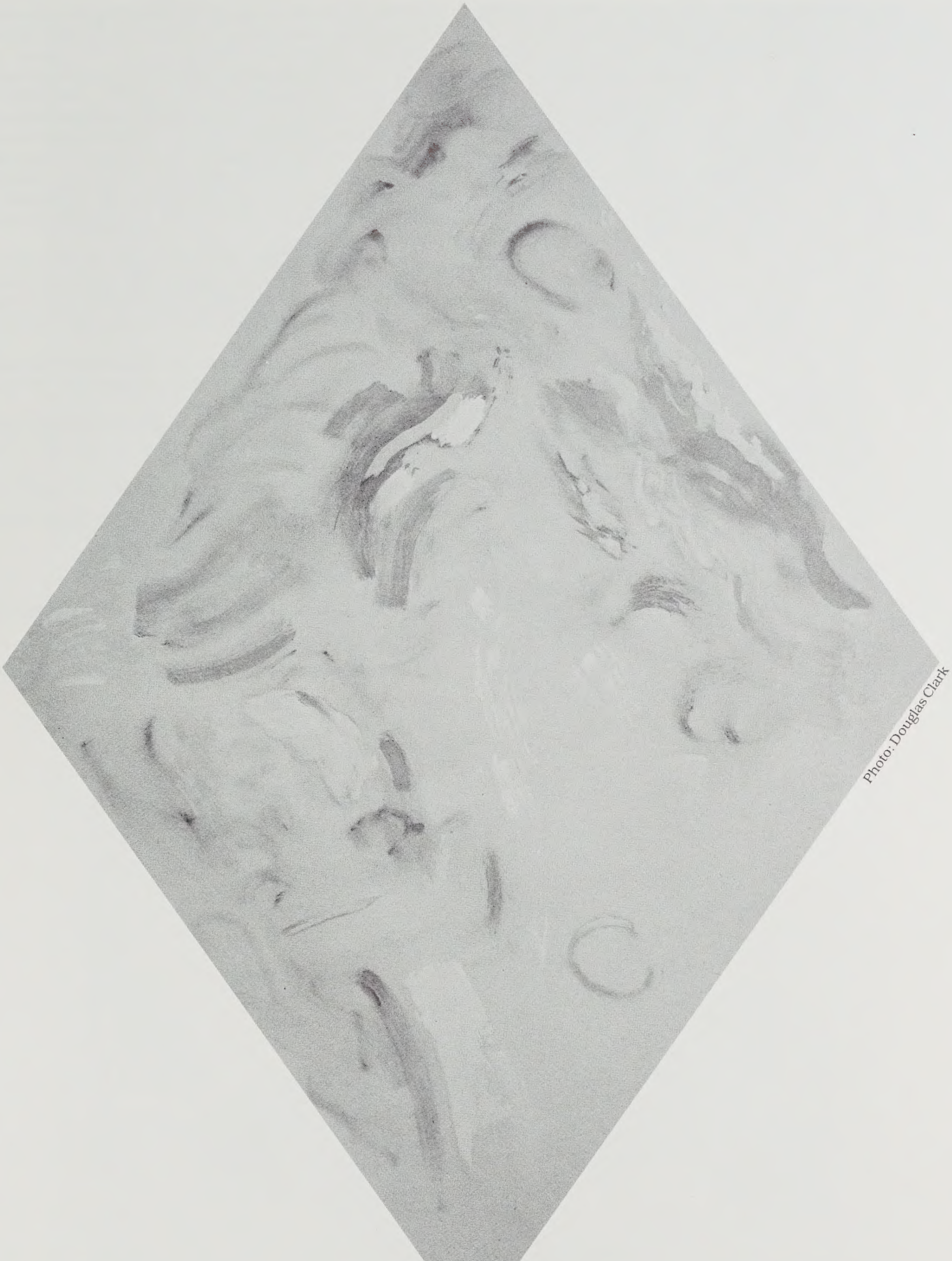


Photo: Douglas Clark

Richard Chenier *Untitled*, 1977 Acrylic on canvas 87 x 61½ in.; 220.9 x 156.2 cm

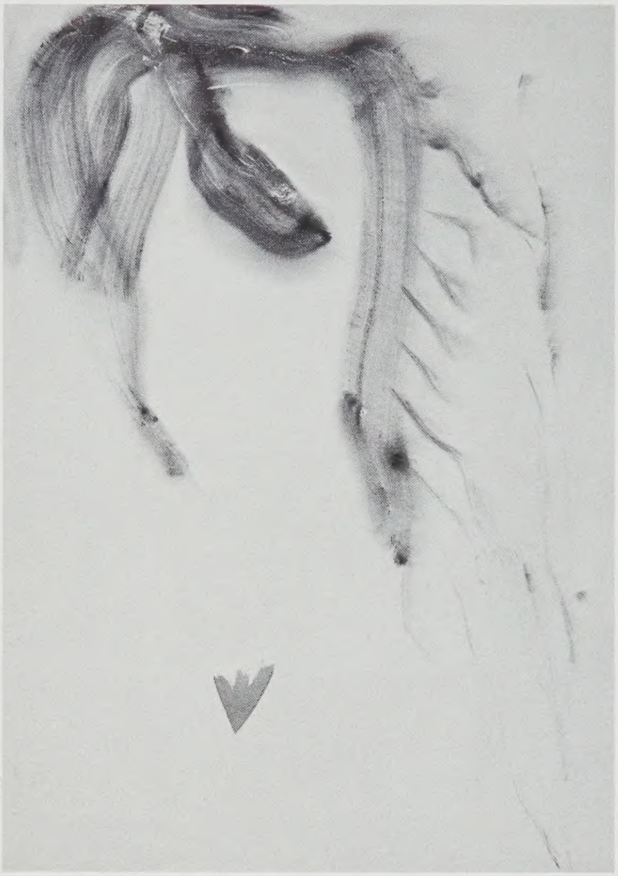


Photo: Douglas Clark

Bruce O'Neil *Ping*, 1977 Acrylic on canvas

In 1959, a group of painters from Regina attended an Emma Lake workshop conducted by Barnett Newman. Referred to later as "The Regina Five," these artists heralded the coming of age of abstract painting in the West. Fortunately for Canada and the art public everywhere, the work of a number of exceptional abstract painters is presently being noticed because of increased interest in the Prairies. This exhibition demonstrates not only the high quality of the work being done, but also the unique brand of rawness, brashness and originality that separates the work from comparable painting in Toronto or New York.

The following artists are represented in this exhibition: William Perehudoff, Otto Rogers and Robert Christie from Saskatoon, Bruce O'Neil from Calgary, and Douglas Haynes, Richard Chenier and Ann Clarke Darrah from Edmonton.

Raymond Ouellet, Extension Curator of the Edmonton Art Gallery, selected the works and wrote the information accompanying the exhibition.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 21 works; approximately 200 running ft. (61 m)

Weight: 5 crates, approximately 200 lbs. (91 kg) each

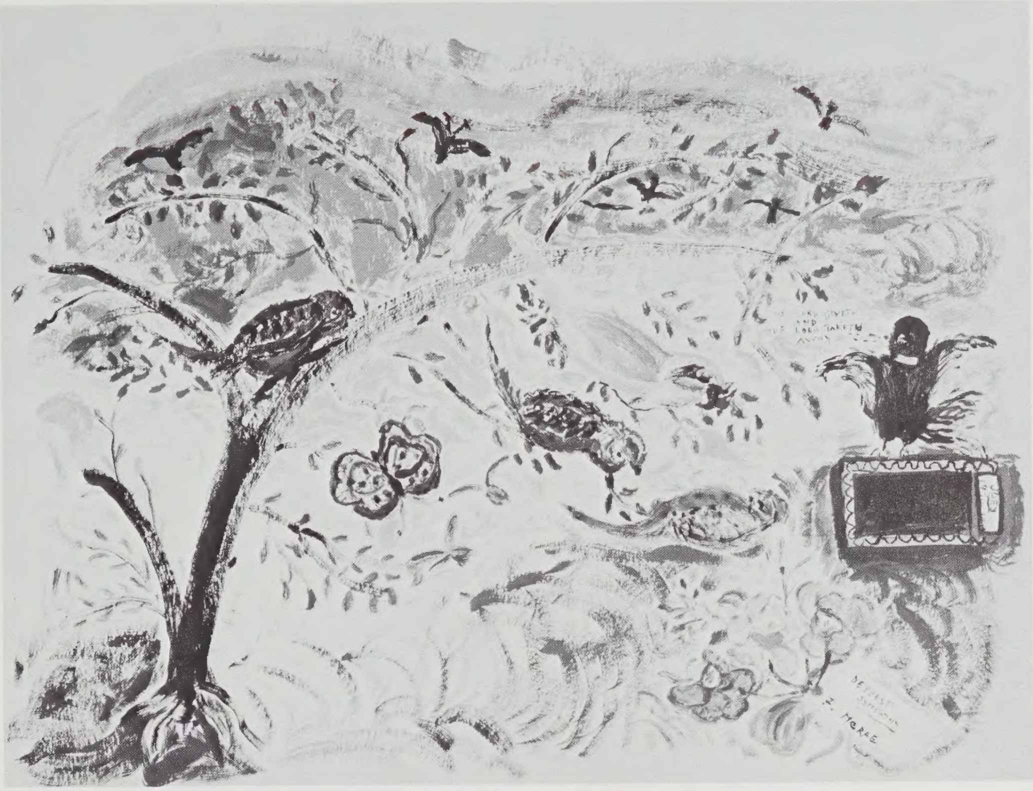
Fee: $200

Date available for circulation: October 1978

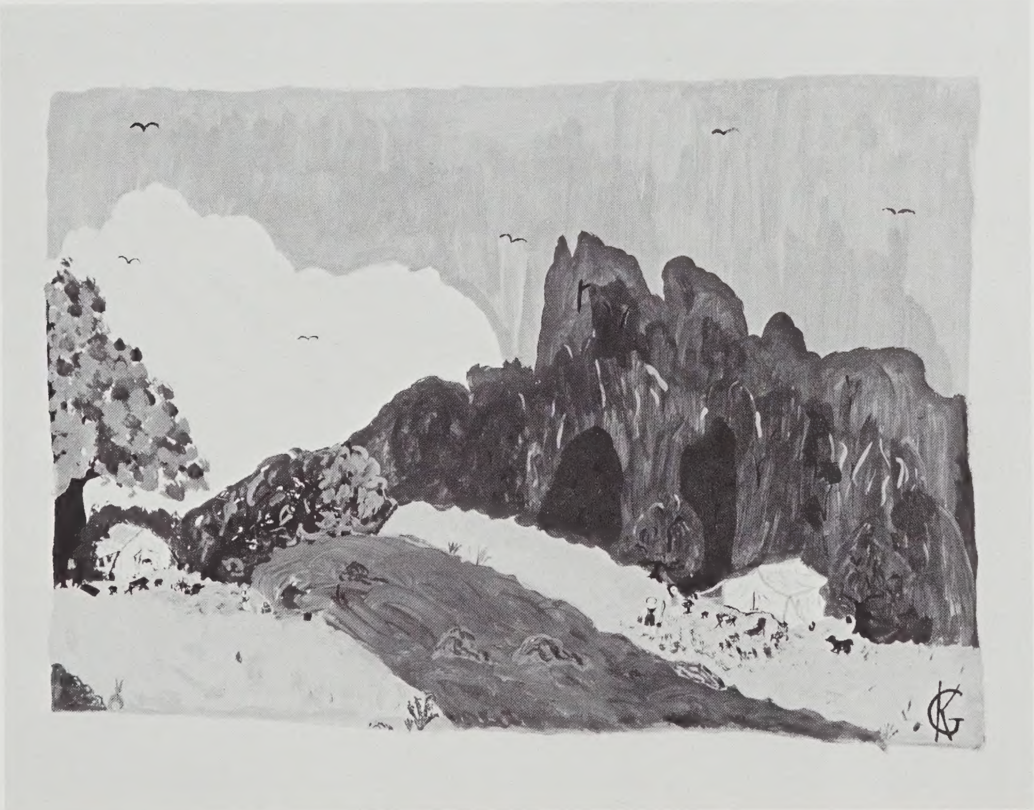
Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent

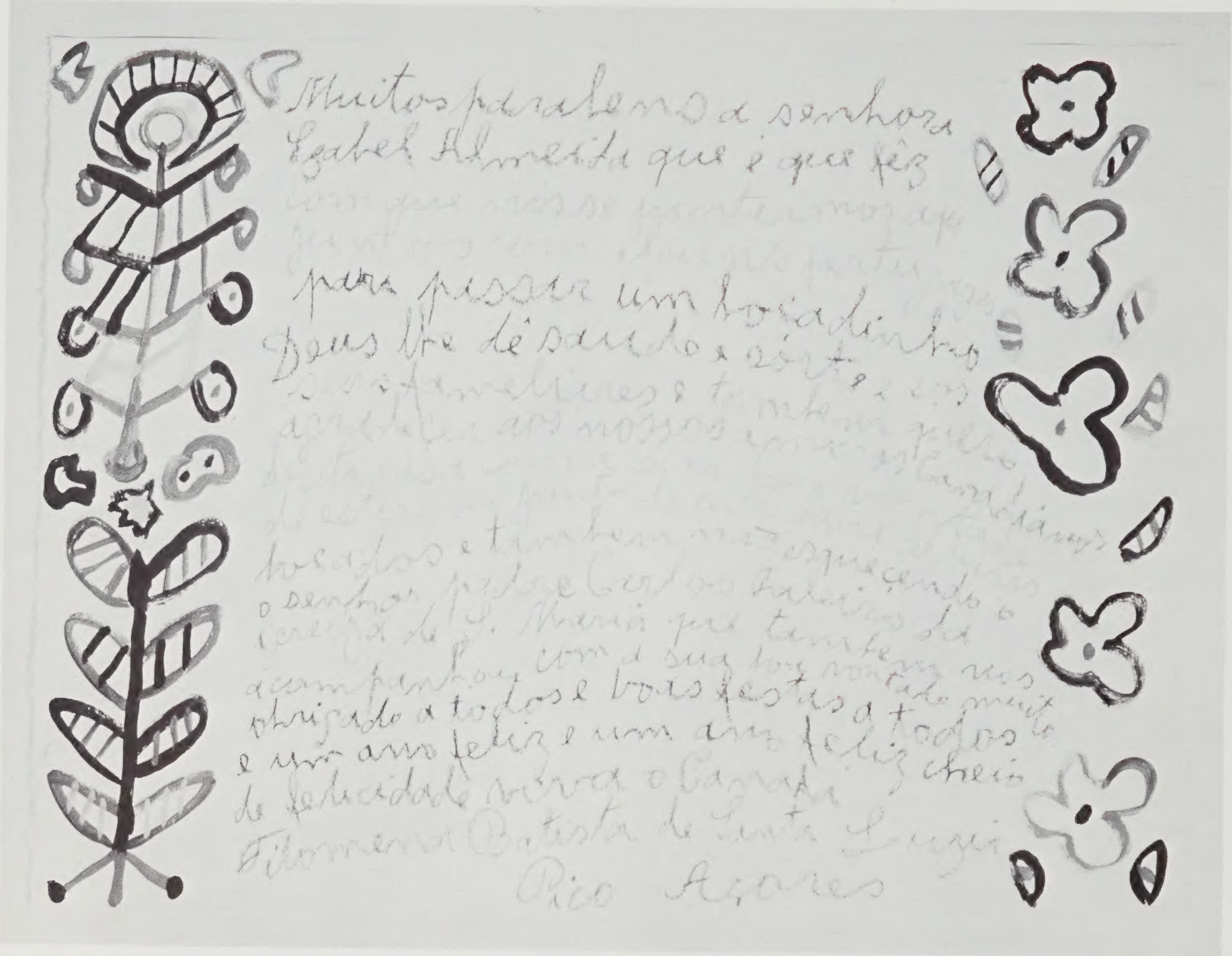
Temperature and humidity: No major fluctuations



Florence McRae *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm



Gertrude Krieckaert *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm



Filomena Batista *Untitled* Poster tempera on paper 14 x 19½ in.; 35.6 x 49.5 cm

Unexpected Pleasures, an exhibition of fifty paintings by senior citizens, was enthusiastically received when it was shown at the Art Gallery of Ontario in the fall of 1976. The artists, whose pictures often reflect the wide range of their ethnic backgrounds, have all attended the classes given by Herschel Stroyman at the St. Christopher House Older Adult Centre and the Centre for Creative Living in Toronto. Most of them had never painted before reaching the age of "retirement," and although this lack of experience and formal training is evident in their work, their approach to art is invariably imaginative and resourceful. Surprisingly versatile results have been produced by people from whom we (and often the individuals themselves) have come to expect little, and so the exhibition is intended to be shown primarily in libraries and community centres where it is hoped it will encourage other senior citizens to participate in similar programmes.

Mr. Stroyman is available for lectures and workshops in connection with the exhibition.

Twenty-five full-colour posters and information brochures accompany the exhibition.

Organized and circulated by the Art Gallery of Ontario Extension Services.

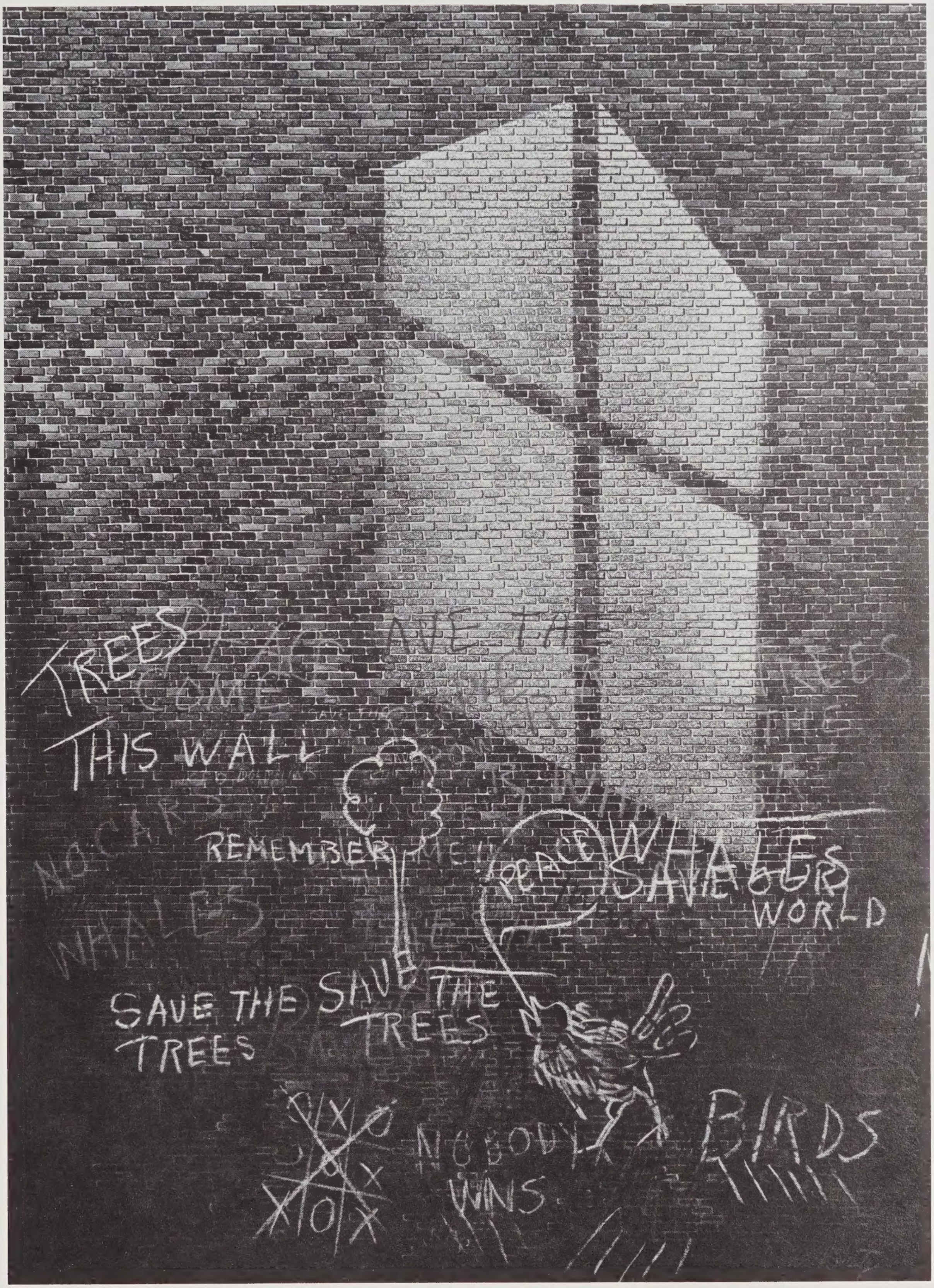
Space: 50 paintings; approximately 150 running ft. (48 m)

Weight: 5 crates, 140 lbs. (62 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrol; secure night locks


TREES
THIS WALL
REMEMBER
NO CARS
WHALES
PEACE
WHALES
SAVE OUR
WORLD
SAVE THE
TREES
SAVE THE
TREES
NOBODY
WINS
BIRDS

June Drutz *Ancient Writings*, 1977 Water colour and pencil 39¾ x 28¾ in.; 100.9 x 73 cm

Photo: T.E. Moore

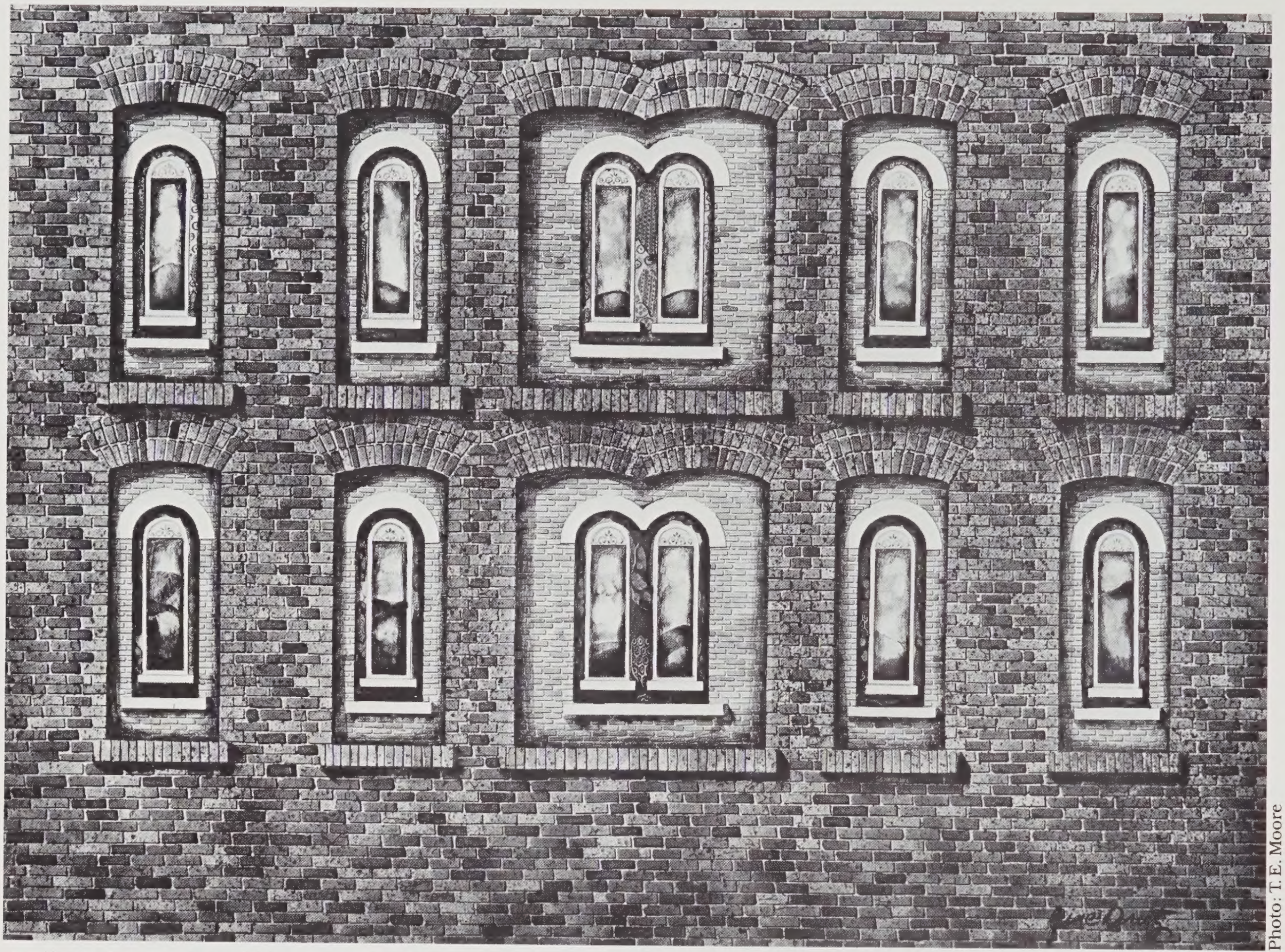


Photo: T. E. Moore

June Drutz *Remembrance of Things Past*, 1976 Water colour and pencil 21¼ x 29½ in.; 53.9 x 74.9 cm

"On a trip to London, England in 1975, I noticed the demolition of whole streets of old, terraced houses. I could look through windowless, gutted houses and see far at the end, an ancient garden that seemed to me the remnant of a forgotten civilization. What had begun as an interest grew into a passion. Ontario is a richness of fanciful masonry, and the effects of light on time-soaked bricks fascinated me. For two years I worked not only to record these visual experiences, but to discover for myself the unconscious associations arising from them. Thus, the old façades, the arches and windows through which radiates the light of an unseen sun, the walls bearing the messages of unknown hands, are to me a metaphor for the profound human need to bequeath to the enduring earth and sky, the evidence of our existence."

These twenty-five water colour paintings are an in-depth study of a definitive subject matter, executed by June Drutz, a mature artist, expert in this medium.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 framed paintings; 125 running ft. (38 m)

Weight: 2 crates, 175 lbs. (79 kg) each

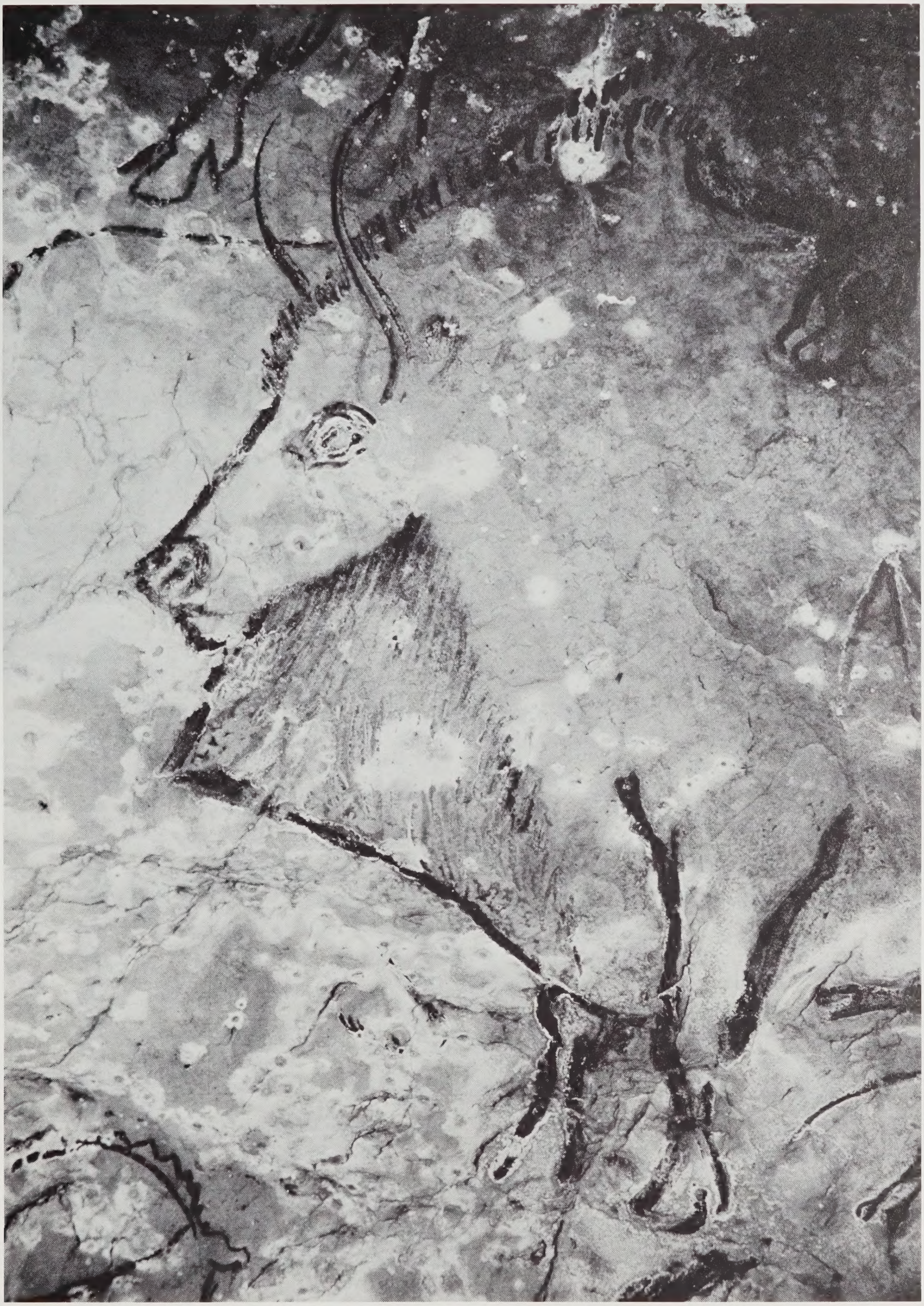
Fee: $150

Date available for circulation: September 1978

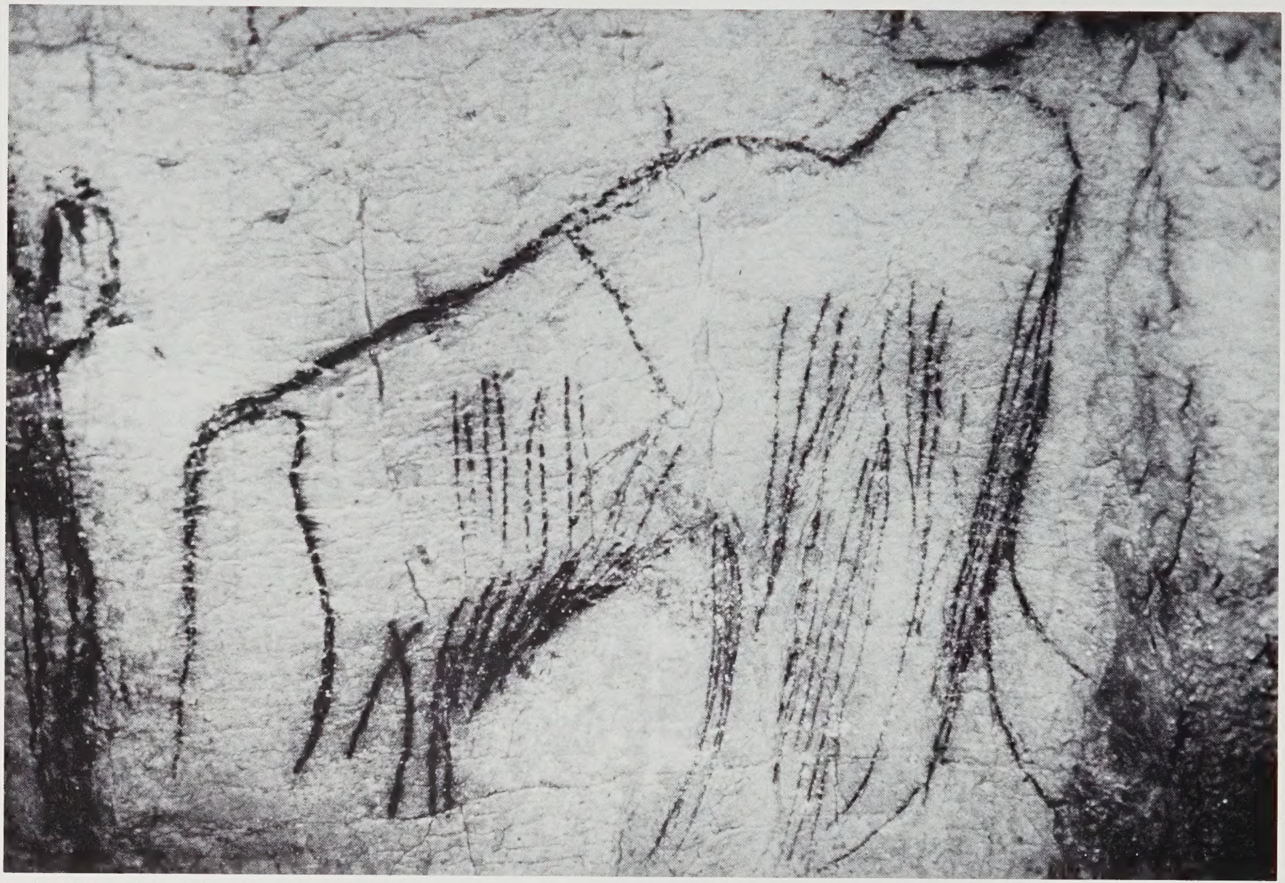
Security: In view of an attendant; gallery alarm system required

Lighting: Works are framed in ultra-violet filtering plexiglass; however due to the fragility of water colour paintings, ultra-violet filters are preferred

Temperature and humidity: Minimal fluctuations



Niaux, Ariege *Detail of bison from the "Salon Noir"*



Peche-Merle, Lot *Long haired mammoth*

Few areas of art have fired the public imagination as much as the cave paintings of Europe. Often reaching a surprising level of sophistication, these pictures provide a fascinating record of the way of life and beliefs of our earliest ancestors. Although many of the sites have been discovered only recently, an increasing number, including the most famous of them all, Lascaux, have already been closed to the general public to ensure their survival. The inaccessibility of the material adds to the significance of *Art of the Caves*, an exhibition of more than thirty photographs by Jim Hollander. The caves represented include, among others, Niaux, Pech-Merle, Le Portel, and Cougnac in France, Gargas in the Pyrenees, La Pileta in the south of Spain and Levanzo in Sicily. The examples selected illustrate a wide variety of techniques (painting, "spray" painting, engraving and modelling) and subject matter (mammoths, bison, stags and horses as well as human figures and abstract forms).

Twenty-five catalogues are included in the exhibition fee as well as a chronological chart and a map of Europe showing the principal sites.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 35 works, 175 running ft. (53 m)

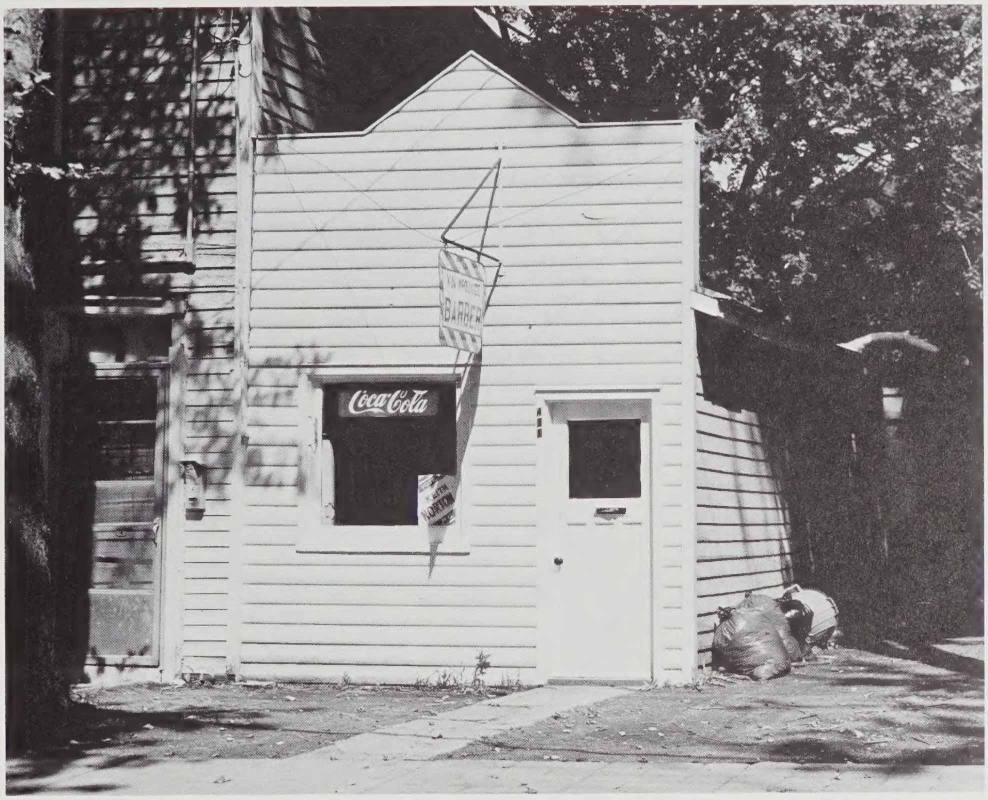
Weight: 3 crates, 400 lbs. (181 kg), approximately 130 lbs. (60 kg) each

Fee: $85

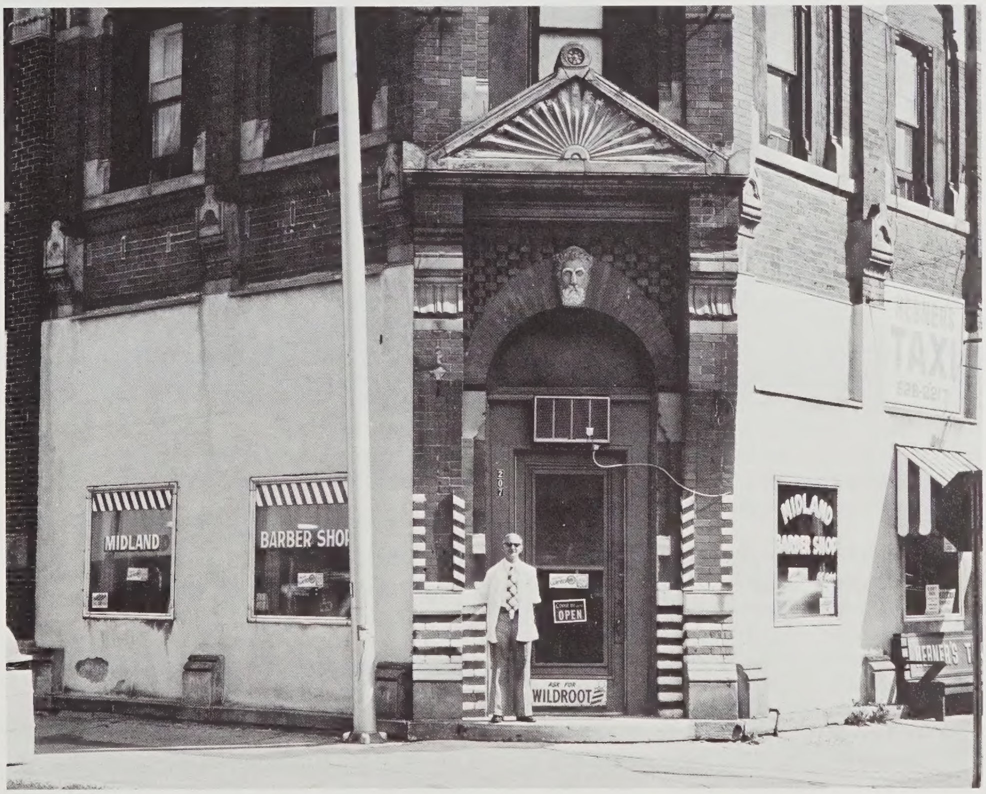
Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

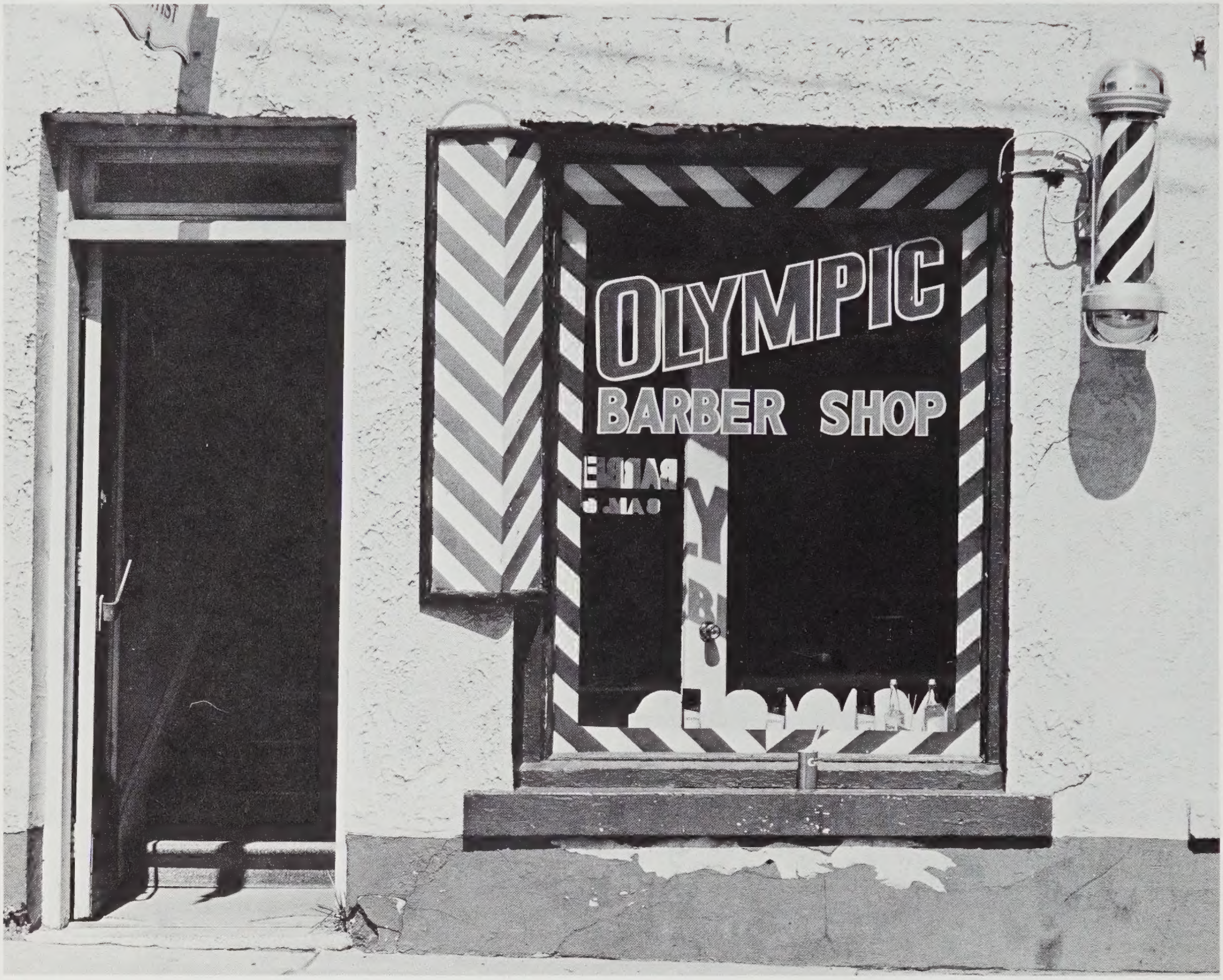
Lighting: Incandescent or fluorescent


BARBER
Coca-Cola
KEITH NORTON

J. C. Heywood *Untitled*, 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm


MIDLAND
BARBER SHOP
MIDLAND BARBER SHOP
207
OPEN
ASK FOR WILDROOT
TAXI
WERNER'S

J. C. Heywood *Untitled*, 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm



J. C. Heywood *Untitled,* 1976 Silver print 15¾ x 19¼ in.; 40 x 48.9 cm

J. C. Heywood is basically a painter-printmaker. He has used photography for many years to service his screen prints in loose manipulative ways that end up being closer to painting than to photography. Like many other painters, however, who ponder and push at the limits of aesthetics, he sometimes finds himself becoming bored with the whole subject of "Art." When he arrives at one of these dead ends, he often turns for refreshment to what he calls his "excursions into Fact." Certainly it is this factual aspect of photography that Heywood seeks out in his camera work, and it is interesting that so many of these documentary pictures do turn out to be very beautiful in spite of themselves.

Carl Heywood lived in France for a number of years and returned to his native Ontario in 1973. He soon realized that he had become highly sensitized to familiar aspects of Canadian life because of his long separation from them. He immediately began to take pictures of some very commonplace "Facts" in an attempt to retain the freshness of the sensation of visiting a foreign country that was his own. The barbershop series has been selected from hundreds of negatives that have been made since that time.

These photographs may be seen in several ways. On one level they prove that raw "Facts," even very ordinary ones, are absorbing and sometimes breathtaking. On another level they are a faithful documentation of an aspect of our surroundings that we take for granted. Perhaps what counts most in the end is the curious pleasure, the pure visual enjoyment we experience in looking at them.

Lent by the artist.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 prints, 1 title panel 20 x 24 in. (51 x 61 cm); 100 running ft. (30 m)

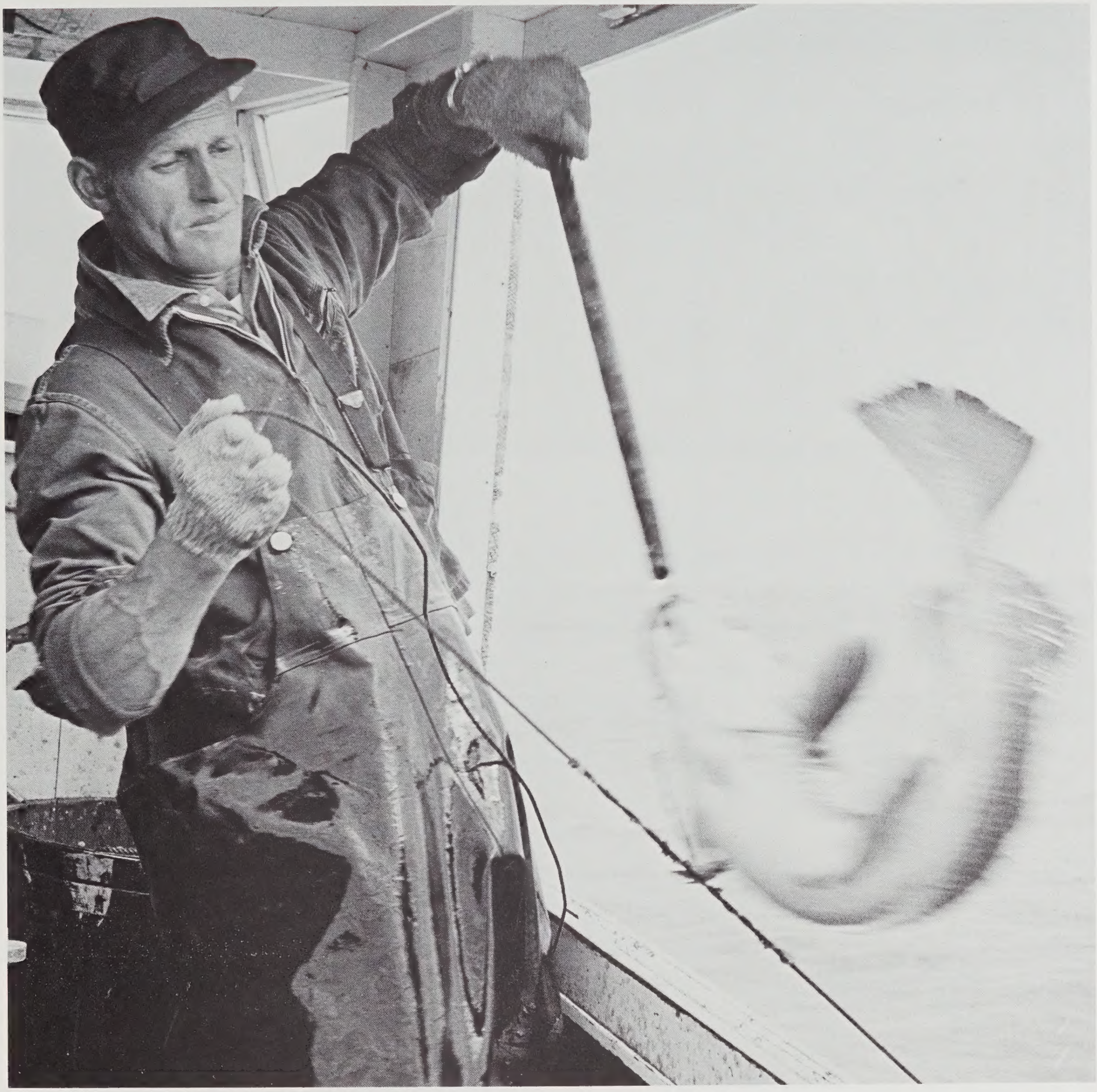
Weight: 2 crates, 135 lbs. (61 kg) each

Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)



Peter Barss *Untitled*, 1972/73 Silver print

Peter Barss *Untitled*, 1972/73 Silver print

Images of Lunenburg County depicts the soul of a culture fast disappearing in Nova Scotia. The story of a fisherman's hard and isolated life is portrayed by Peter Barss through 60 black and white photographs and 22 text panels. Happy times, months of uncertainty, a life style depending on small farms and exploitation of the sea are captured by memories retold by old sailors and their wives and children left behind. The stories tell of young boys leaving for the first time on great schooners, of ships never returning. The character imbedded in these faces comes from the kindness, mutual respect and willingness to share necessary for survival and an intrinsic part of their lives. Nowadays the young look to the city for their livelihood as mechanization destroys a way of life connected to the sea.

The text was recorded and edited by Peter Barss. Forty posters and forty catalogues accompany the exhibition.

Organized with the Art Gallery, Mount Saint Vincent University, lent by the Nova Scotia Museum and circulated by the Art Gallery of Ontario Extension Services.

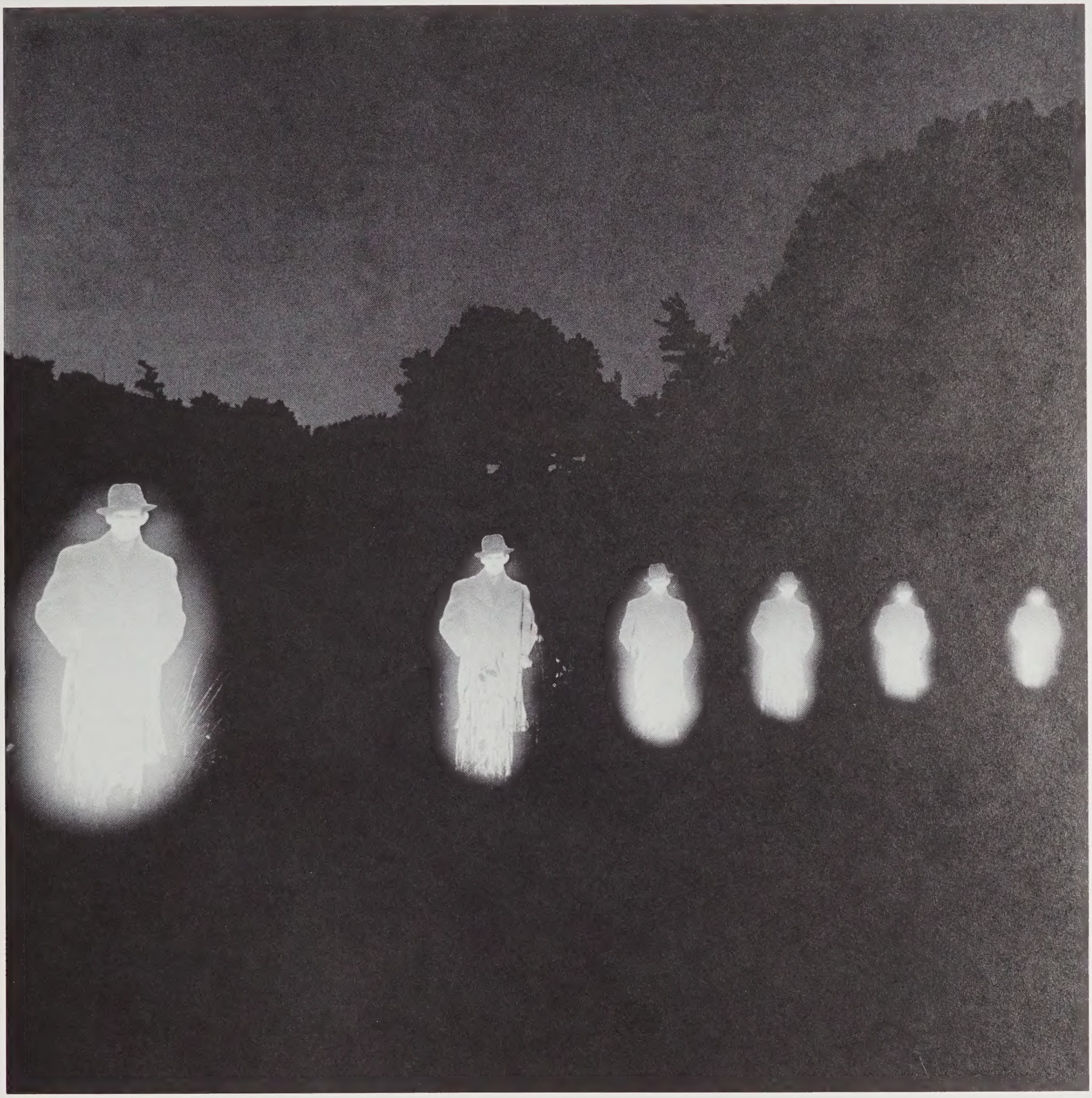
Space: 60 photographs, 16 x 20 in. (41 x 51 cm), 22 text panels 8.5 x 14 in. (22 x 36 cm), 1 title panel. Approximately 200 running ft. (61 m)

Weight: 6 crates, 100 lbs. (45 kg) each **Fee:** $75

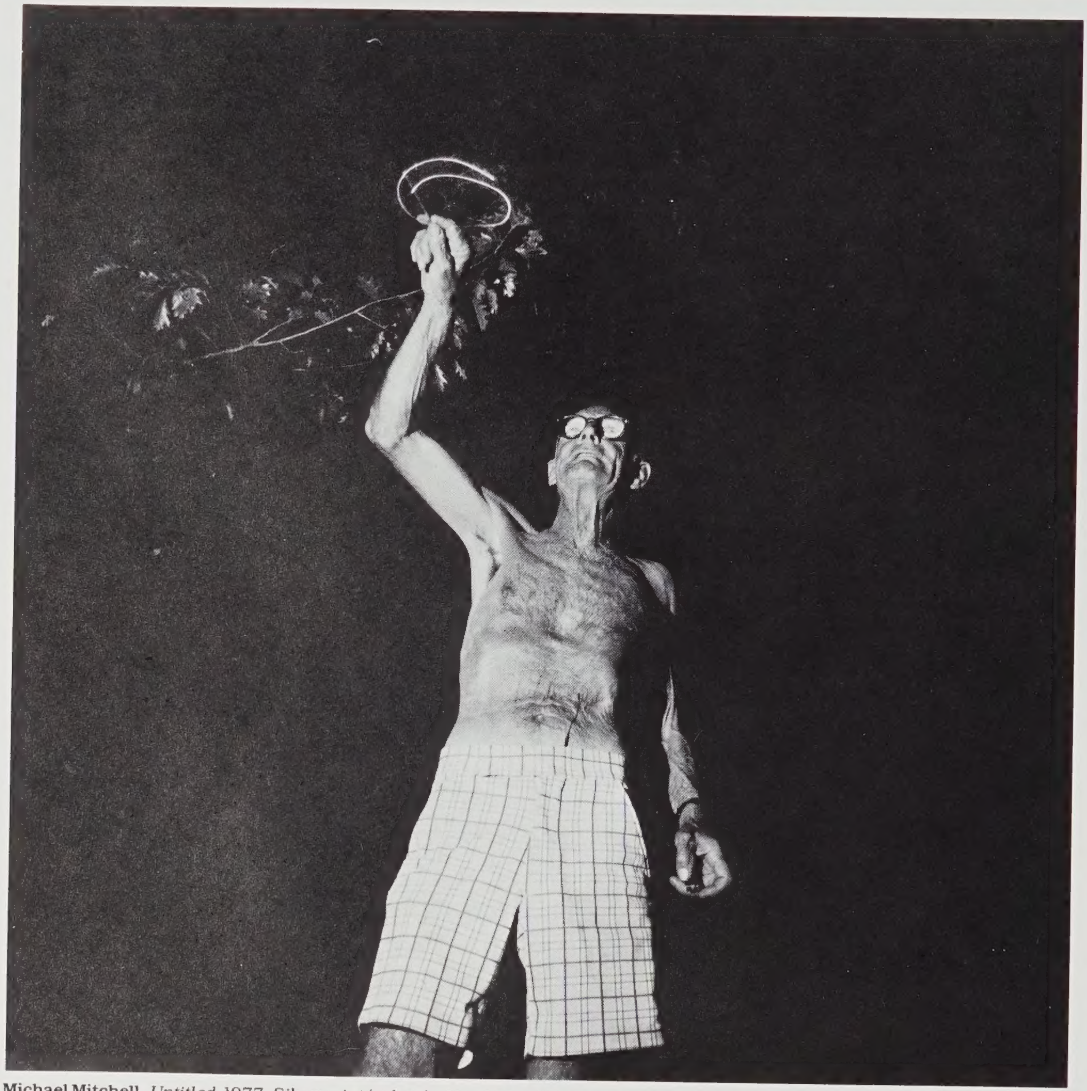
Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent



Michael Mitchell *Untitled*, 1977 Silver print (colour) 48 x 48 in.; 121.9 x 121.9 cm



Michael Mitchell *Untitled*, 1977 Silver print (colour) 48 x 48 in.; 121.9 x 121.9 cm

This exhibition of large-scale colour photography is an exploration into images of nighttime, its perceptions and limitations. The subject of the twenty-four serial images is a personal, yet accessible definition of night-specific emotions. At the same time, the photographs are an approach to the commonplace of life: the familiar objects that surround us, the people and landscape, all those things that are perceptually invisible in the ambience of light.

In this series of images the subject is revealed through a combination of long exposures and high intensity strobe and quartz lighting with varying numbers of exposures per image, mounting to as many as twenty-five. In effect the image is being painted with each exposure.

The photographs are housed in their own frame and lighting system.

Twenty-five posters and catalogues are included in the exhibition fee. The exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 25 colour photographs 4′ x 4′, 1 title panel, 1 framed poster; preferably to be exhibited in a single gallery space; 1700-2000 sq ft. (158-186 sq. m)

Weight: The pieces will be wrapped and delivered by truck. The exhibition will be installed with the assistance of Art Gallery of Ontario staff

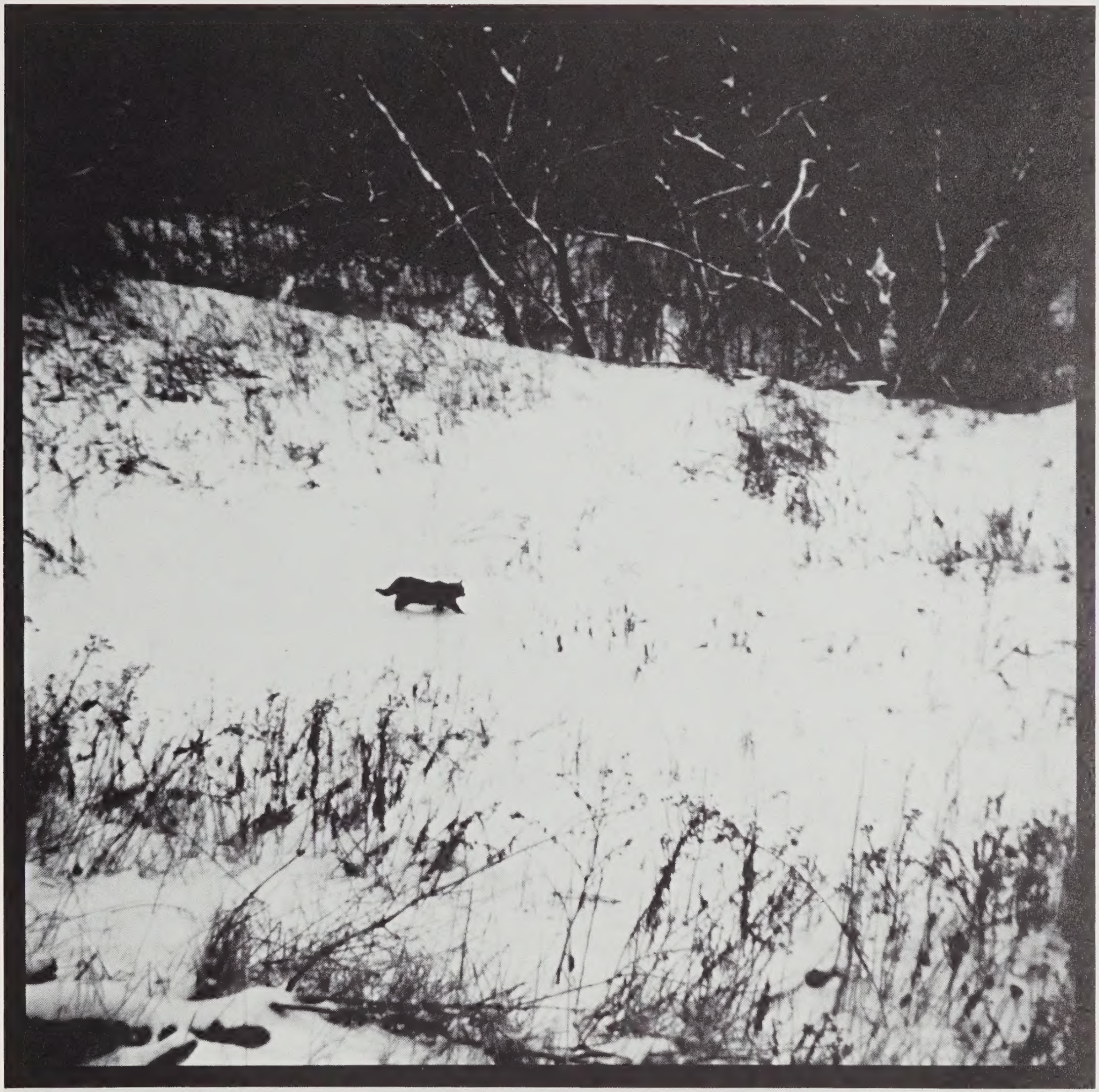
Fee: $250

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; gallery alarm system

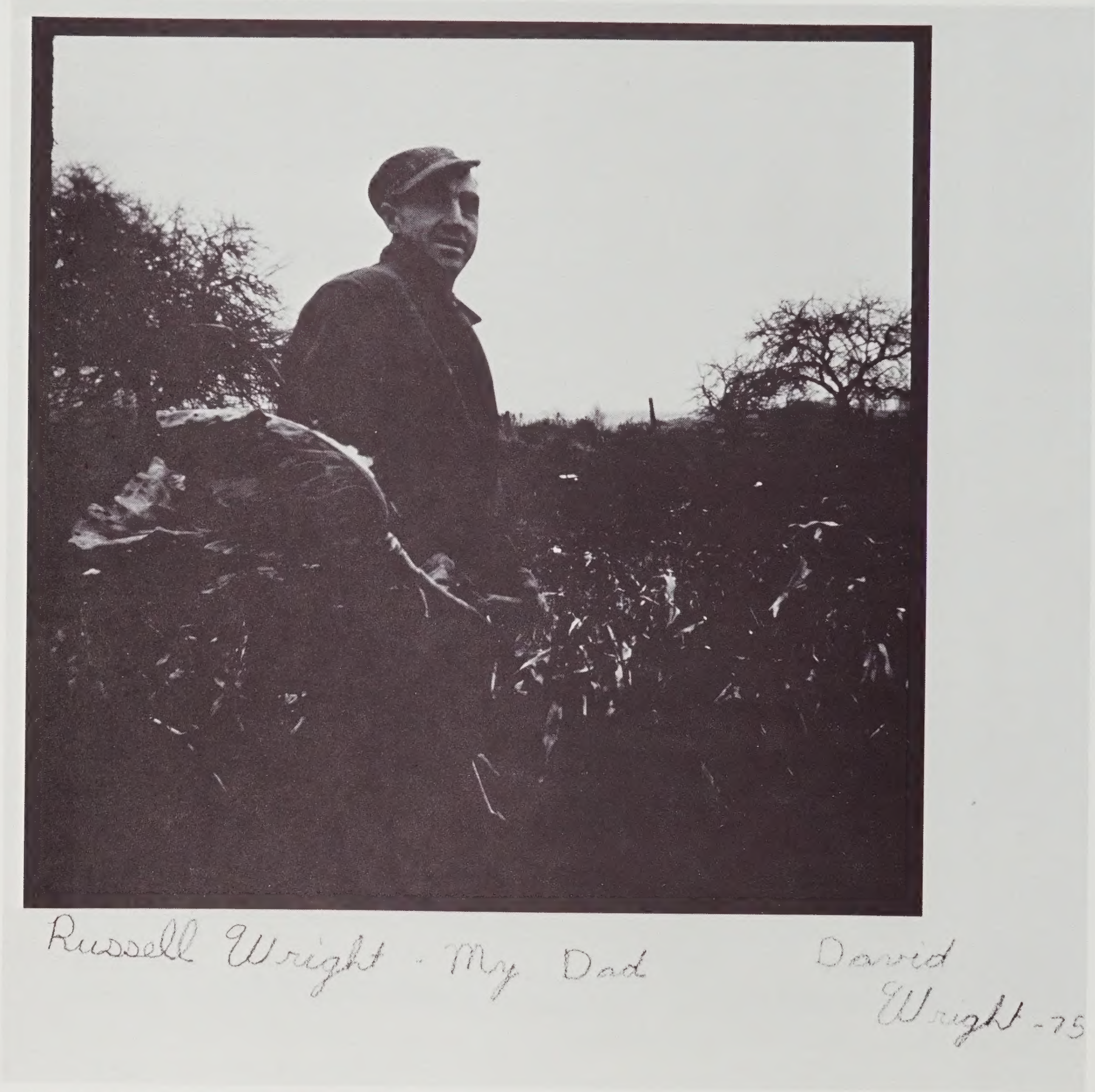
Lighting: Requires darkened area; special lighting system provided

Temperature and humidity: Minimal fluctuations



Cat walking across field Karyn Bigly/'75

Karen Bigley *Cat Walking Across Field*, 1975 Silver print 10½ x 10½ in.; 26.6 x 26.6 cm



Russell Wright - My Dad

David Wright -75

David Wright *Russell Wright, My Dad*, 1975 Silver print 10½ x 10½ in.; 26.6 x 26.6 cm

Since November 1974, twenty-two grade six students from Enniskillen Public School (ten miles north of Bowmanville, Ontario) have been working on a special photographic subject.

Using simple Instamatic cameras and colour slide film, these students went about recording daily events in their lives and studying their environment–Christmas festivities, the local service station, the slaughter house, the farm community in which they live.

Five hundred colour images were created from which a selection of fifty were chosen to be printed. In addition, one hundred and sixty slides have been put together as an audio-visual presentation produced by the students as part of the exhibition.

Fifty colour posters are included in the exhibition fee.

Lent by The Photography Gallery, Bowmanville, Ontario.

Organized and circulated by the Art Gallery of Ontario Extension Services.

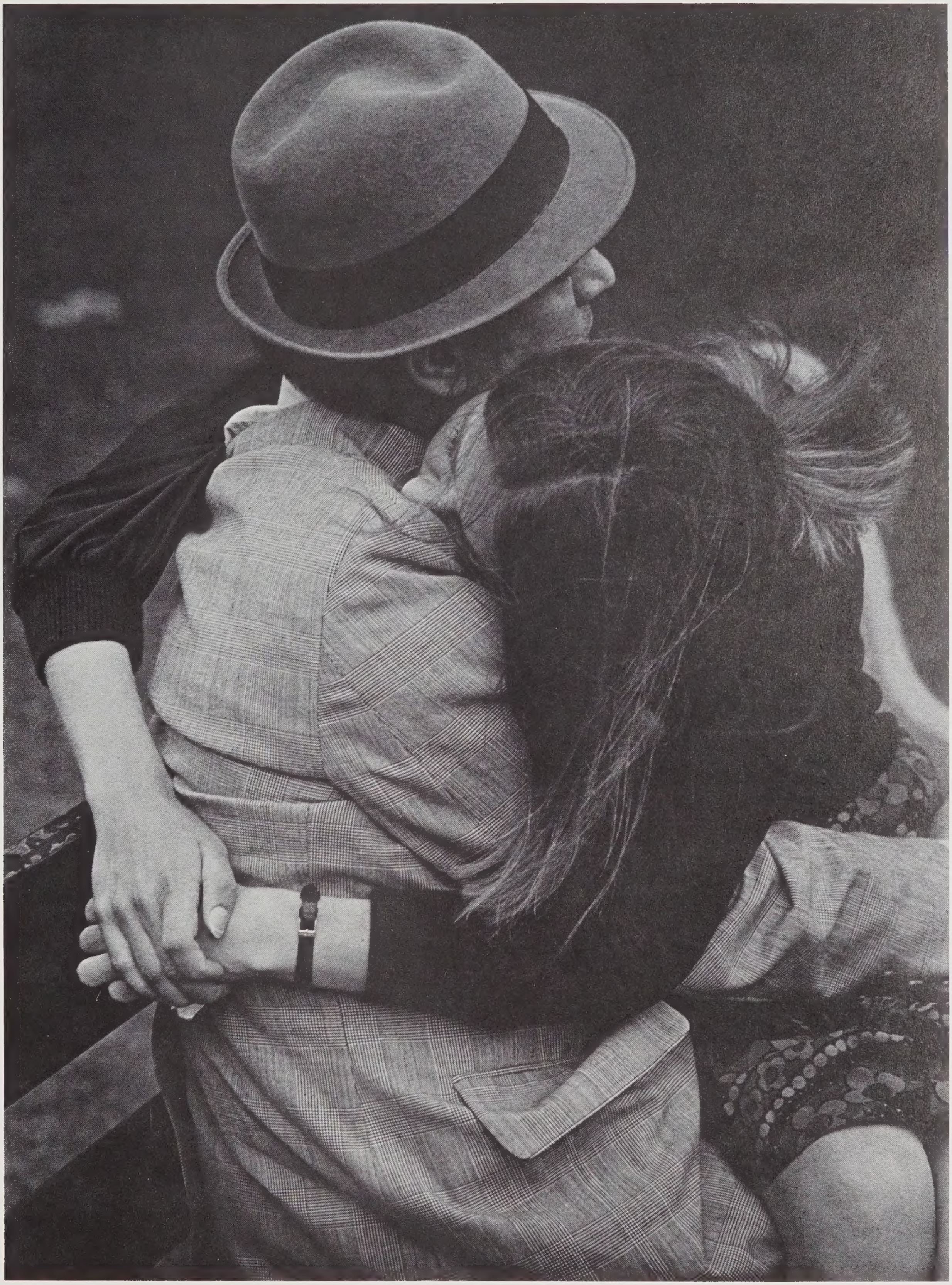
Space: 50 works, 150 running ft. (46 m)

Weight: 3 crates, 150 lbs. (68 kg) each

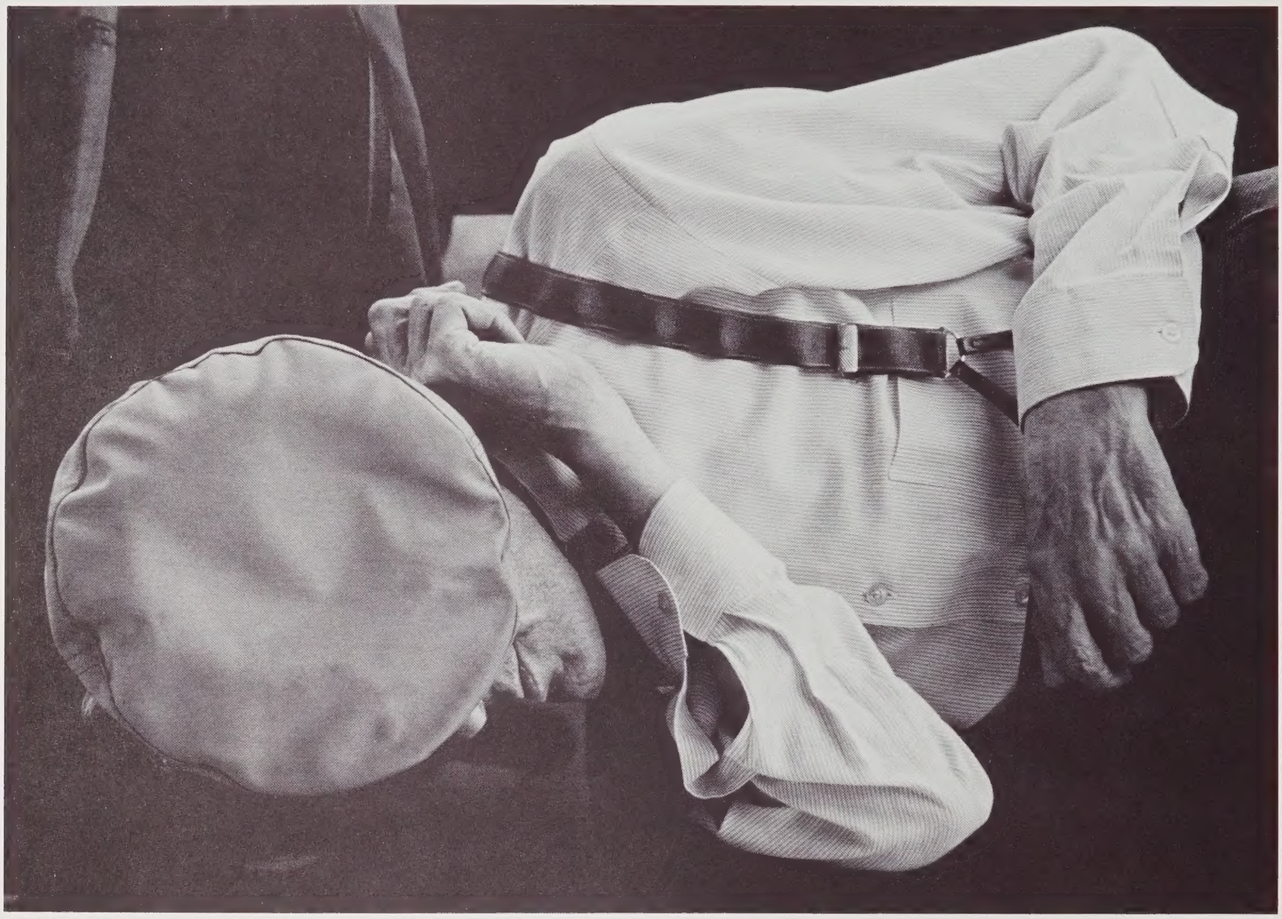
Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrol; secure night locks



Michael Torosian *Untitled*, 1975 Silver print 10 x 8 in.; 25.4 x 20.3 cm



Michael Torosian *Untitled*, 1975 Silver print 8 x 10 in.; 20.3 x 25.4 cm

Sanctuary presents a portfolio of forty-four black and white photographs made over a period of three and a half years in a park.

The photographs are individually studied moments possessing great emotional intensity and energy, but no physical activity. Collectively they present the soul of the park reflected through its visitors. The images evoke moments of introspection and contemplation as a quiet communication pervades the work through hands, shadows and figures in repose.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 44 photographs, 1 title panel, 1 lead panel; 135 running ft. (41 m)

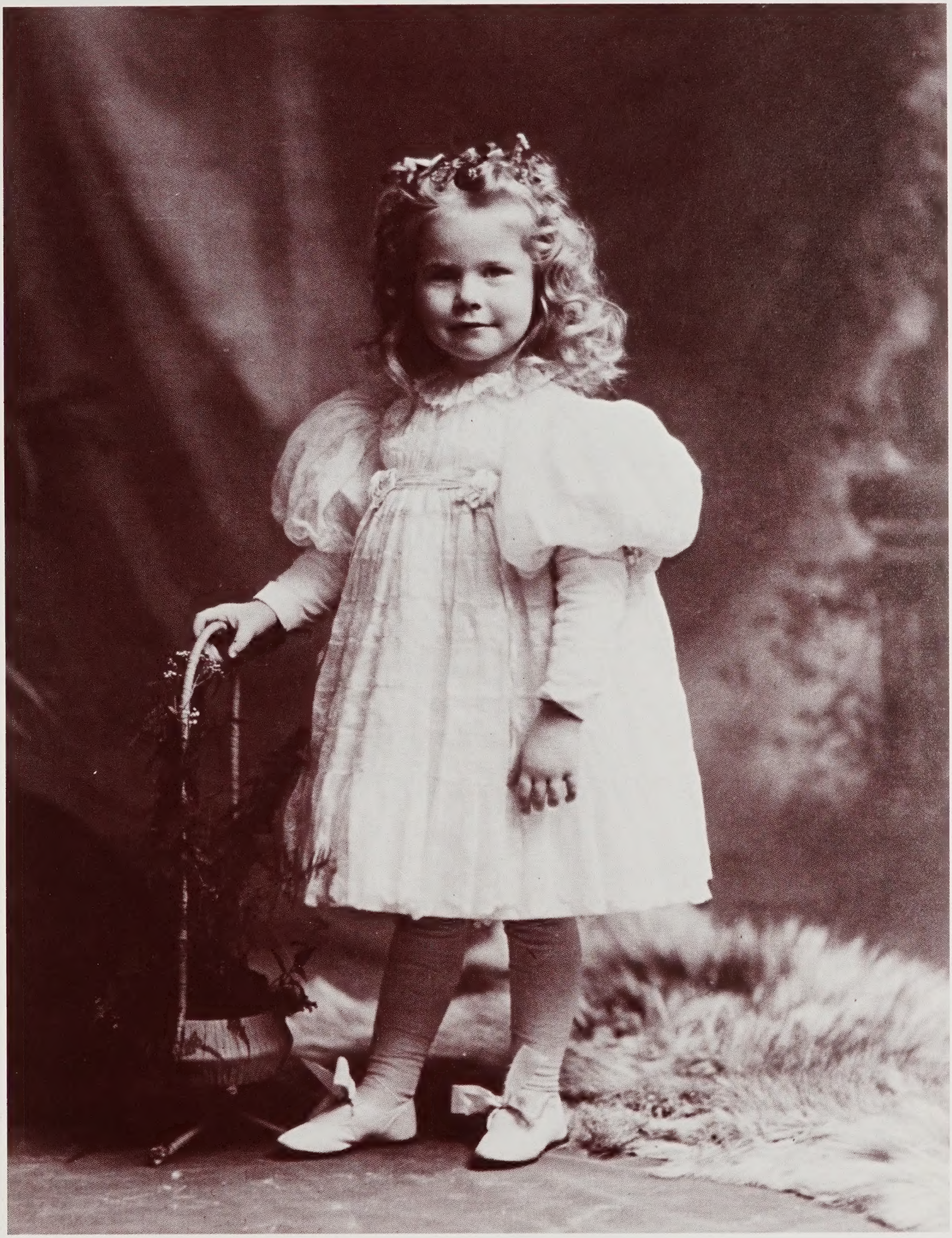
Weight: 3 crates, 175 lbs. (79 kg) each

Fee: $125

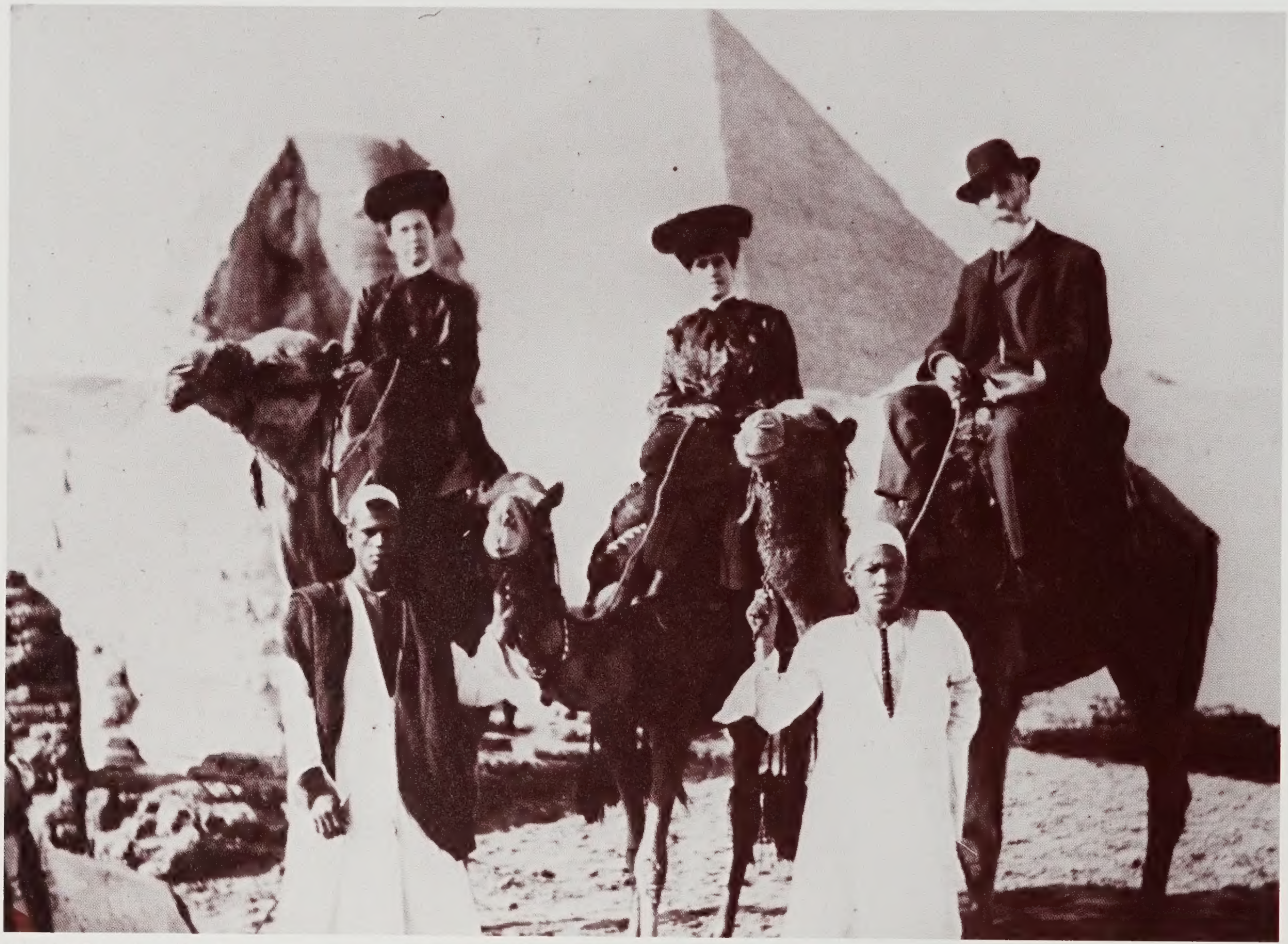
Date available for circulation: June 1978

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)



Elsie Ross, Toronto, c. 1898 Silver print 14 x 11 in.; 35.5 x 27.9 cm



Adelaide Ross, Aunt Violet, George Gooderham, in Egypt, c. 1903 Silver print 11 x 14 in.; 27.9 x 35.5 cm

Six Generations of Women documents the Gooderham family in photographs which date back to the 1850s, taken by and of the six generations, reprinted from the original negatives by Susan Trow, photographer and youngest descendant.

In 1832 William and Harriet Gooderham settled in Little York. Shortly after, William Gooderham and his brother-in-law, James Worts, founded the Gooderham & Worts Distillery. Dr. James Ross, later to become a prominent Toronto surgeon, married a granddaughter of William Gooderham, Adelaide, by whom a major part of this photographic collection has been bequeathed.

The historical references as well as the quality of the old photographs create an interesting pictorial document. The faces and lives of six generations of women illustrate how middle and upperclass Victorian women, delicate creatures whose place was in the home, were symbols of stability in a rapidly changing industrial society. Gradually woman's image, as recorded here, changed. Yet the family, the fabric of society, has changed very little.

This collection of photographs reads as a journal with portraits, trips abroad and moments of family life from about 1850 to 1977. As each generation stood in front of or behind the camera, they recorded moments in the family history, and made a statement about family ties through time. The collection also provides insight into the development of photography from the formal studio portrait to the instamatic moment.

Twenty-five illustrated catalogues and posters are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 images of varying sizes plus 2 artifacts in plexiglass cases; 175 running ft. (53 m)

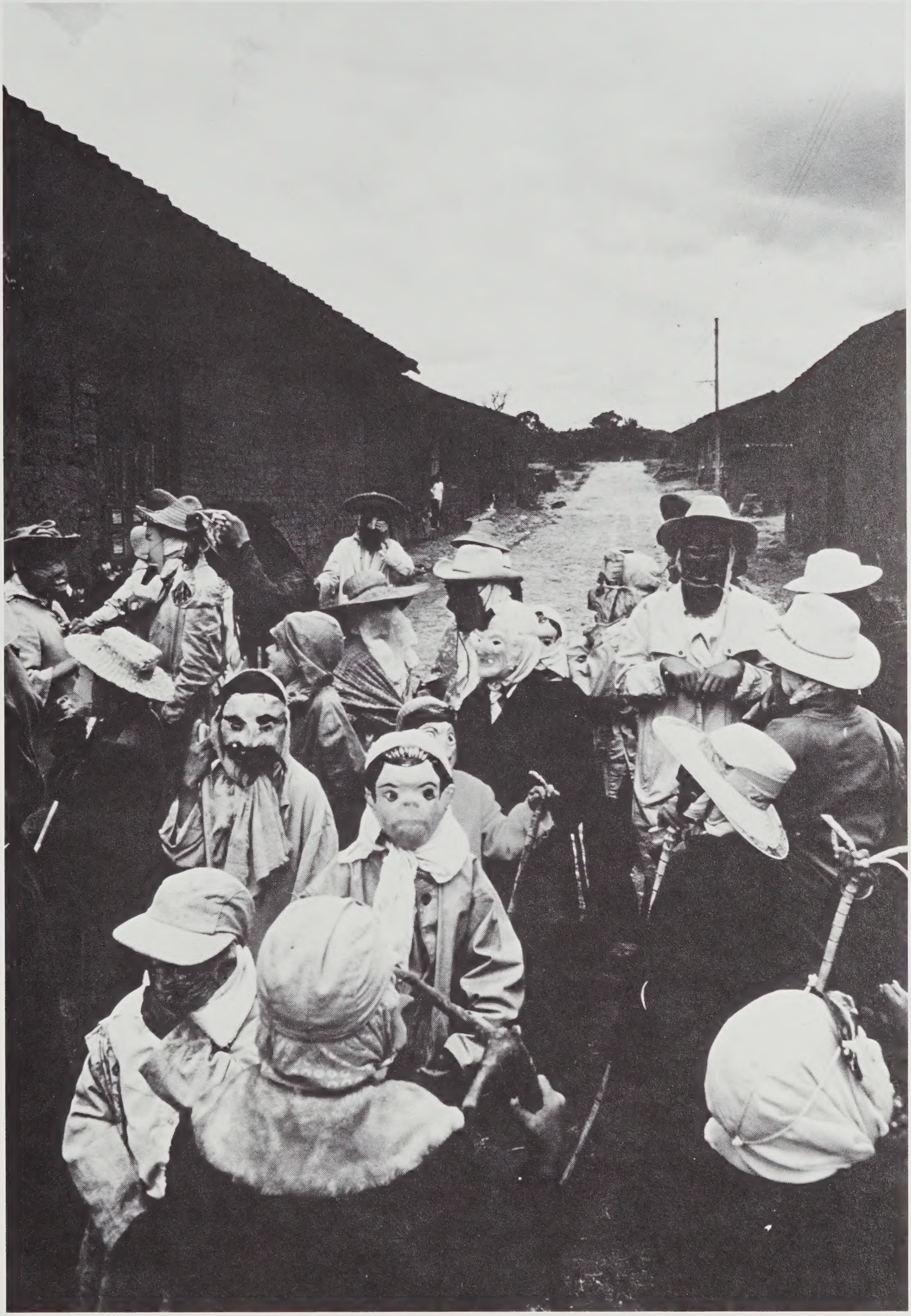
Weight: 5 crates, 150 lbs. (68 kg) each

Fee: $200

Date available for circulation: September 1978

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)



Robert van der Hilst *Untitled*, 1974 Cibachrome print 14 x 11 in.; 35.5 x 27.9 cm

Robert van der Hilst *Untitled*, 1974 Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

This colour photographic exhibition represents Robert van der Hilst's personal portrait of man and the landscape of Mesoamerica.

Illustrated are festivals, celebrations, activities of daily living and in-depth studies of individuals who represent beliefs and a way of life of long ago and today. Accompanying the images will be selected quotations of poetry and prose from the ancient mythology of the Nahua and Maya peoples. The message of these ancient words is visually expressed in the photographs of the exhibition.

Fifty posters are included in the exhibition fee.*

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 48 framed prints, 21 x 17 in. (53 x 43 cm), 8 poetry panels, 1 title panel, 1 poster; 160 running ft. (49 m)

Weight: 5 crates, 150 lbs. (68 kg) each

Fee: $100

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Light: Incandescent or fluorescent preferably fitted with ultra-violet filters

*A twenty-five minute, 16 mm colour film with sound, called *The Fifth Sun*, photographed and produced by Robert van der Hilst is available from the Audio-Visual Centre of the Art Gallery of Ontario. It deals with the thoughts, myths and philosophy of the peoples of Mesoamerica.

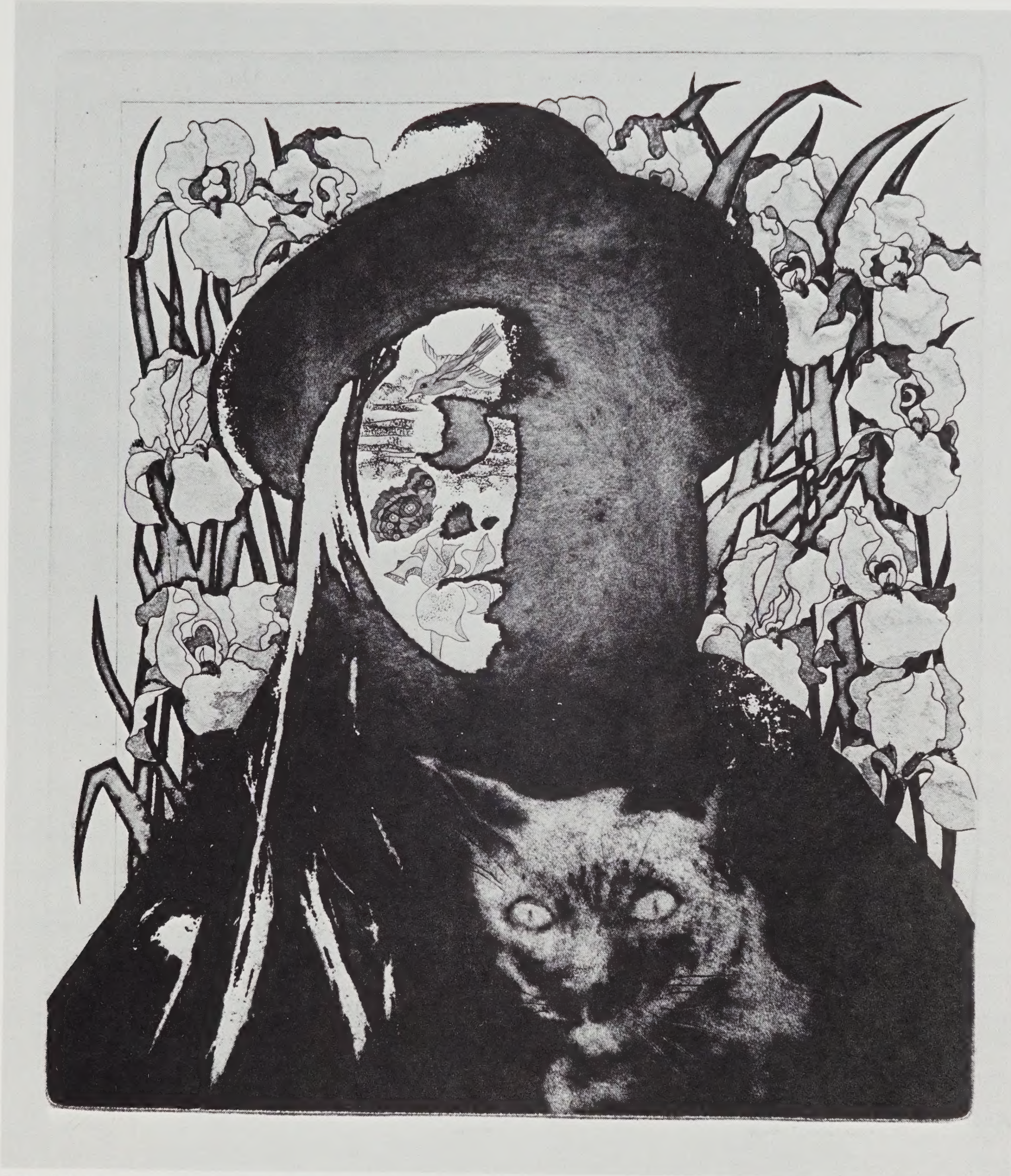
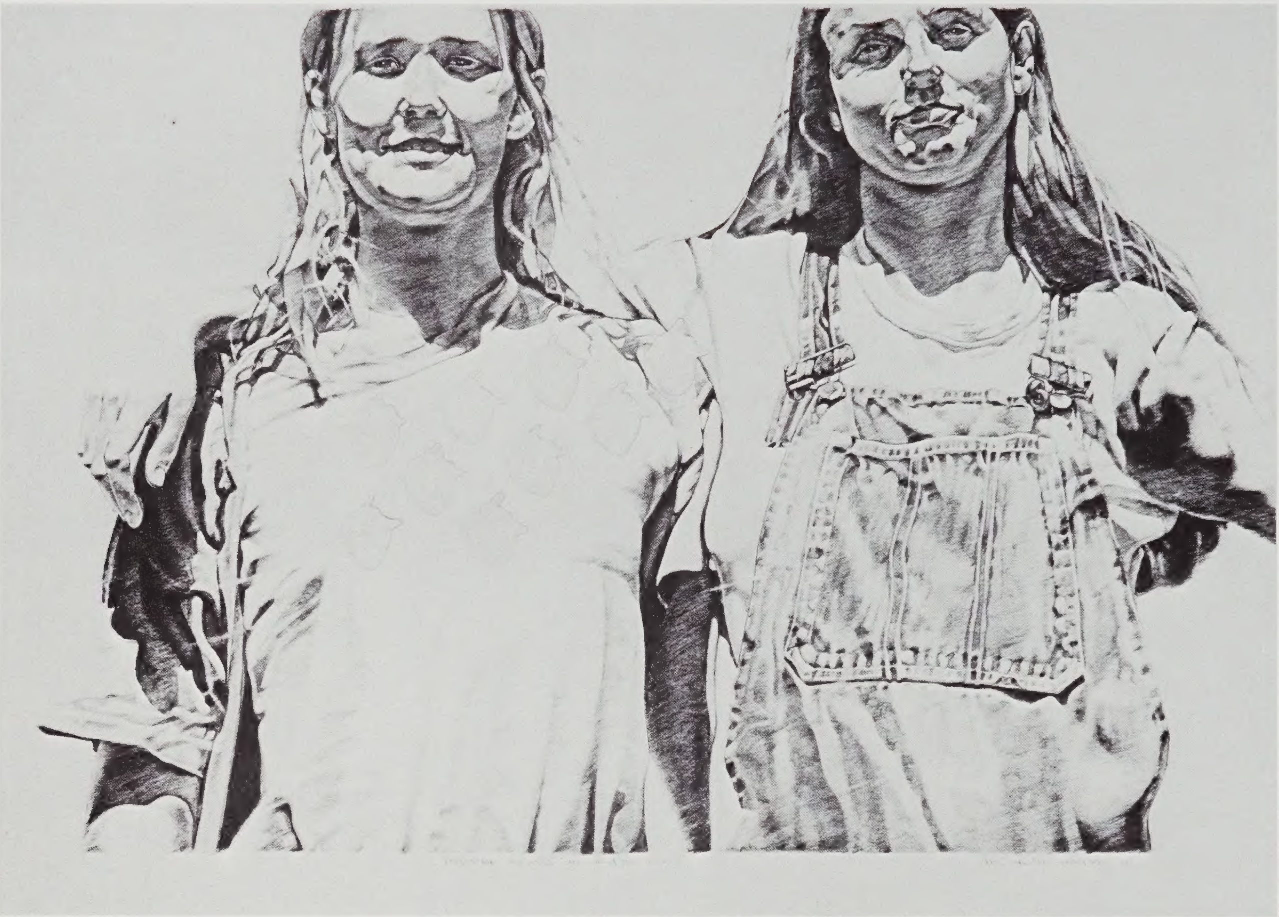


Photo: T.E. Moore

Gayle Richardson *Janice* Handcoloured intaglio 17¾ x 15⅜ in.; 45 x 19 cm

GRAPHEX 6

July 1978–September 1979



Darci Schuler-Mallon *Relation Link Number 5–'Greenwood Strawberry'*, 1977 Graphite and crayon $18\frac{7}{8} \times 27\frac{13}{16}$ in.; 48 x 71 cm

Photo: T.E. Moore

Graphex 6 is the 6th annual juried exhibition of prints and drawings by Canadian artists, organized by the Art Gallery of Brant. The exhibition includes approximately 50 prints and drawings selected from hundreds of entries submitted from across the country, to be augmented by a small invitational selection of works, created by some of Canada's major printmakers.

Galleries across Canada will now have the opportunity to exhibit this show whose reputation is established as one of national importance. *Graphex 6*, a comprehensive survey of the work of Canadian graphic artists today, presents a rich and provocative combination of images, concepts, media and technique.

Included in the exhibition fee are fifty illustrated catalogues.

Graphex 6 is made possible with assistance from National Museums Corporation, Ottawa.

Organized by the Art Gallery of Brant and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 70 works; 200-250 running ft. (61-76 m)

Weight: Approximately 8 crates, 250 lbs. (113 kg) each

Fee: $300

Date available for circulation: July 1978

Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Minimal fluctuations

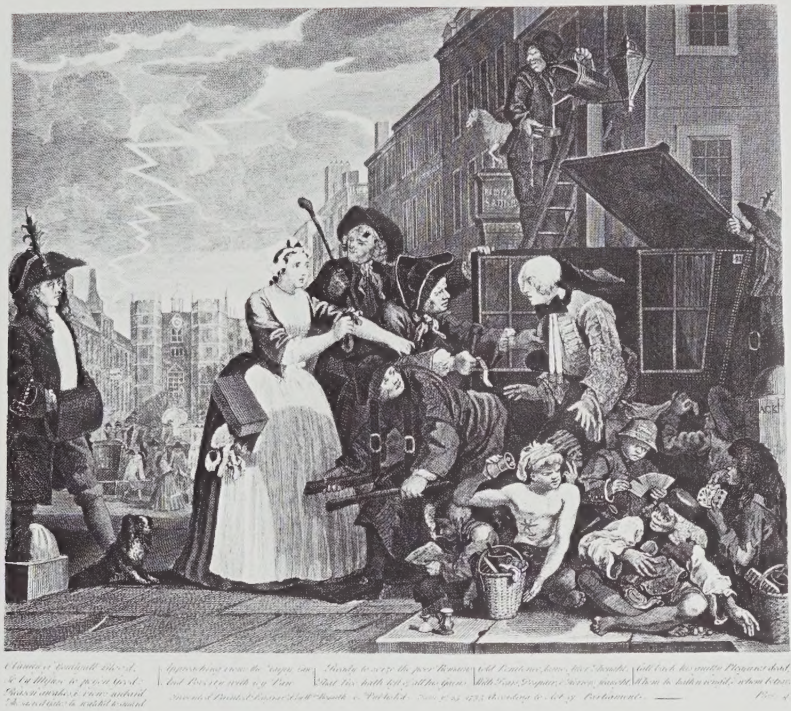


Photo: R. F. Irvine

William Hogarth *A Rake's Progress*, Plate 4, June 1735 Engraving 12½ x 15¼ in.; 31.7 x 38.7 cm
Collection of McMaster University

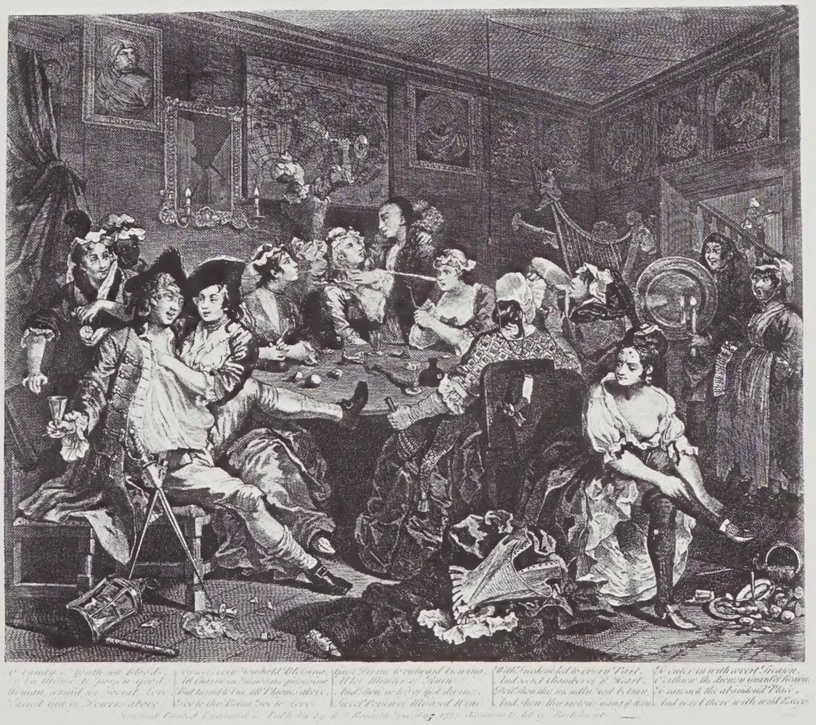


Photo: R. F. Irvine

William Hogarth *A Rake's Progress*, Plate 3, June 1735 Engraving 12½ x 14¼ in.; 31.7 x 36.2
Collection of McMaster University

HOGARTH'S LONDON

Spring 1979–September 1980

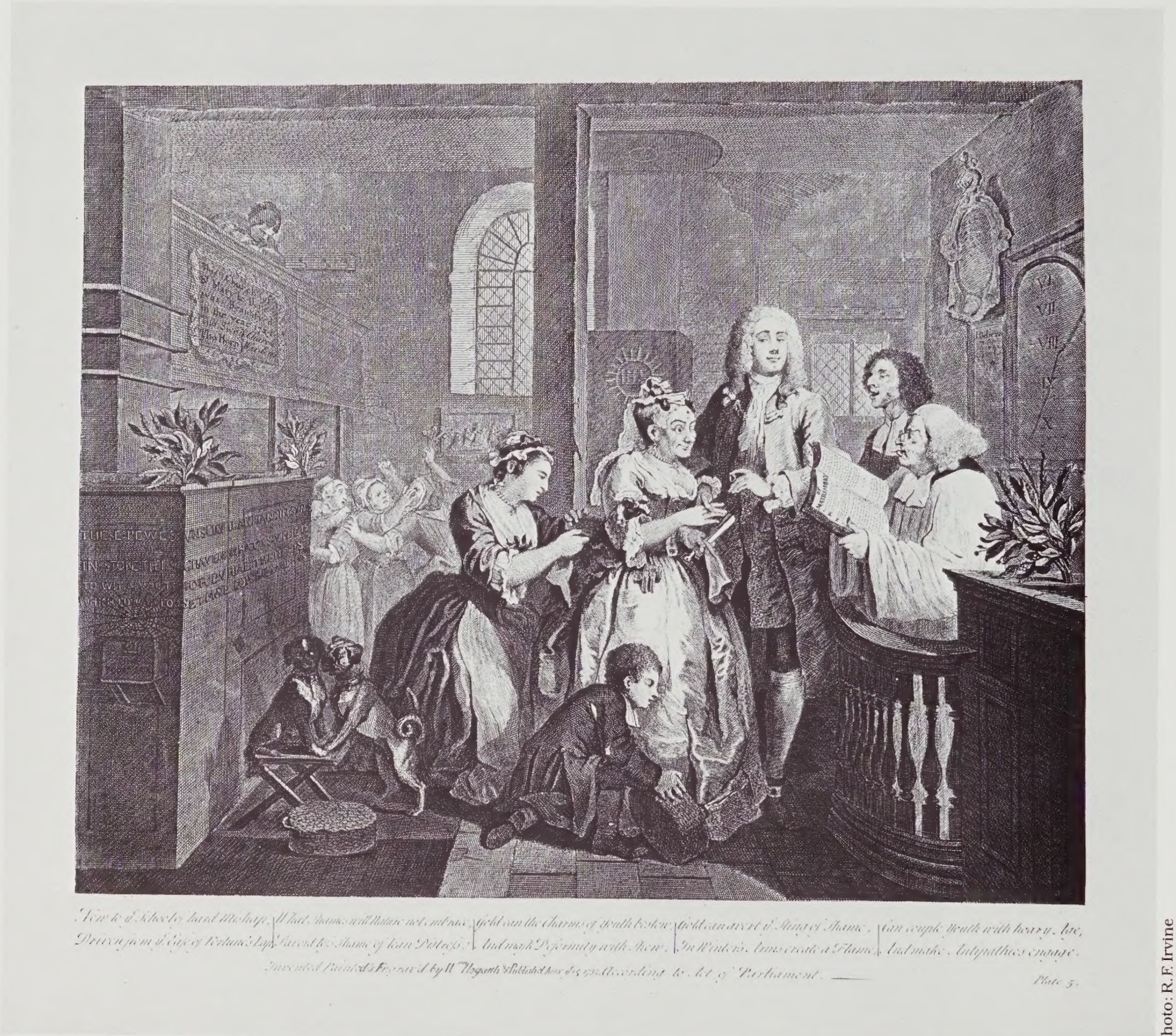


Photo: R.F. Irvine

William Hogarth *A Rake's Progress*, Plate 5, June 1735 Engraving 12 7/16 x 15 3/8 in.; 31.6 x 39 cm Collection of McMaster University

William Hogarth (1697-1764) was one of the first important native-born English artists. He established a reputation in the 1730s with a new kind of picture which he described as "modern moral subjects… similar to representations on the stage."

Hogarth took his subject matter from the London society of his day. His engravings include portraits of renowned contemporaries as well as scenes from both high life and low, depicting the follies of a frivolous and self-indulgent aristocracy and the often wretched social conditions of the lower classes.

Several of his engravings were executed in sets linked together by a unifying theme and underlined by a social message. The present exhibition consists of approximately 45 engravings selected from the collection of the McMaster University Art Gallery in Hamilton.

Forming the core of this witty exhibition are Hogarth's most important series of engravings, "A Harlot's Progress," "A Rake's Progress," "Marriage à la Mode" and "Four Prints of An Election."

Twenty-five small catalogues are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approximately 45 engravings; 200 running ft. (61 m)

Weight: 4-5 crates

Fee: $250

Date available for circulation: Spring 1979

Security: In view of an attendant: gallery alarm system

Lighting: Incandescent or fluorescent, fitted with ultraviolet filters

Temperature and humidity: Minimal fluctuations

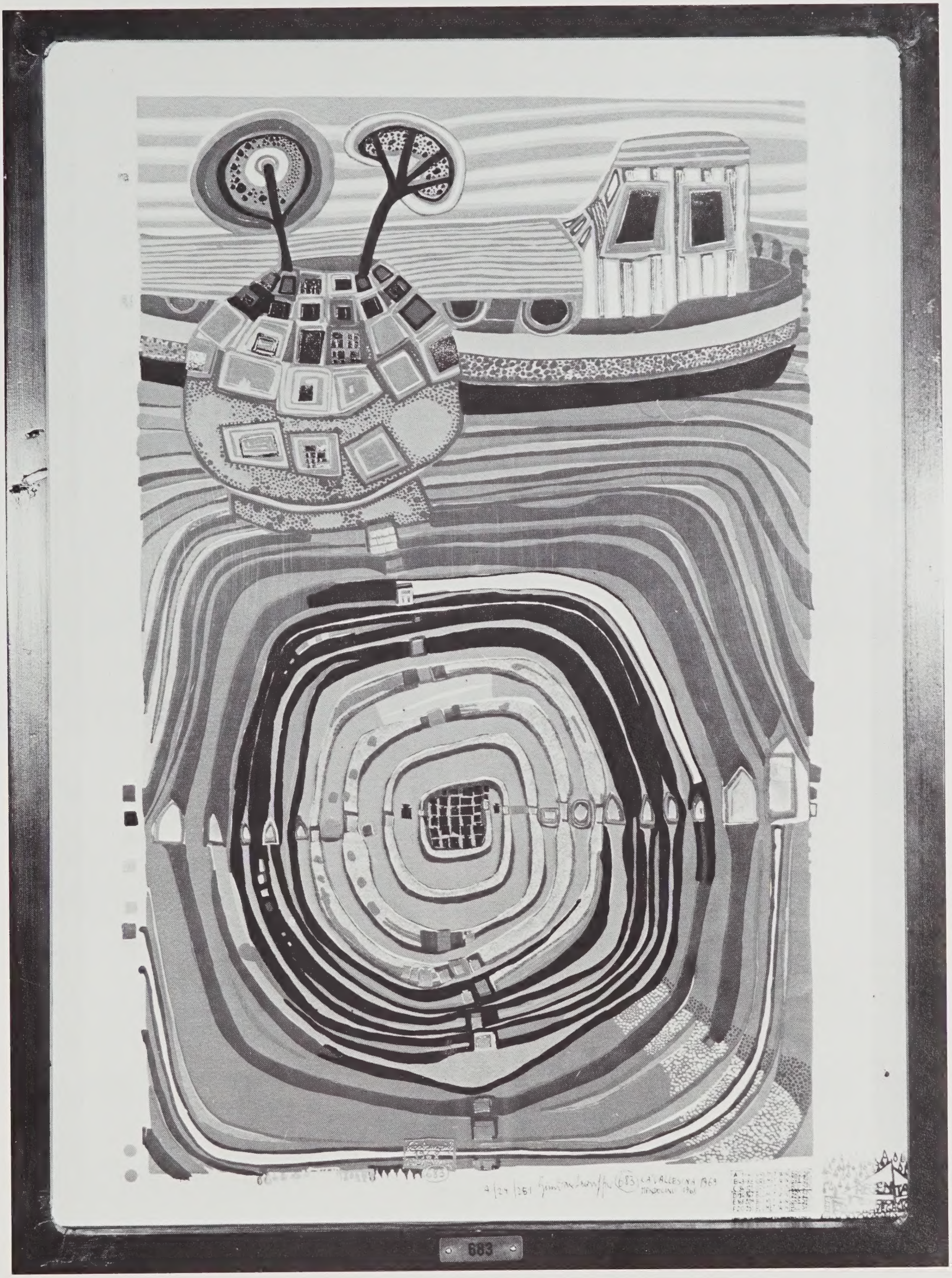


Photo: Steve Zwerling

Friedensreich Hundertwasser *La Barca-Regentag Slow Travel Under the Sun*, 1969 Silkscreen 30⅓ x 22½ in.; 77 x 57 cm
Albertina State Collection of Graphic Art, Vienna, Austria

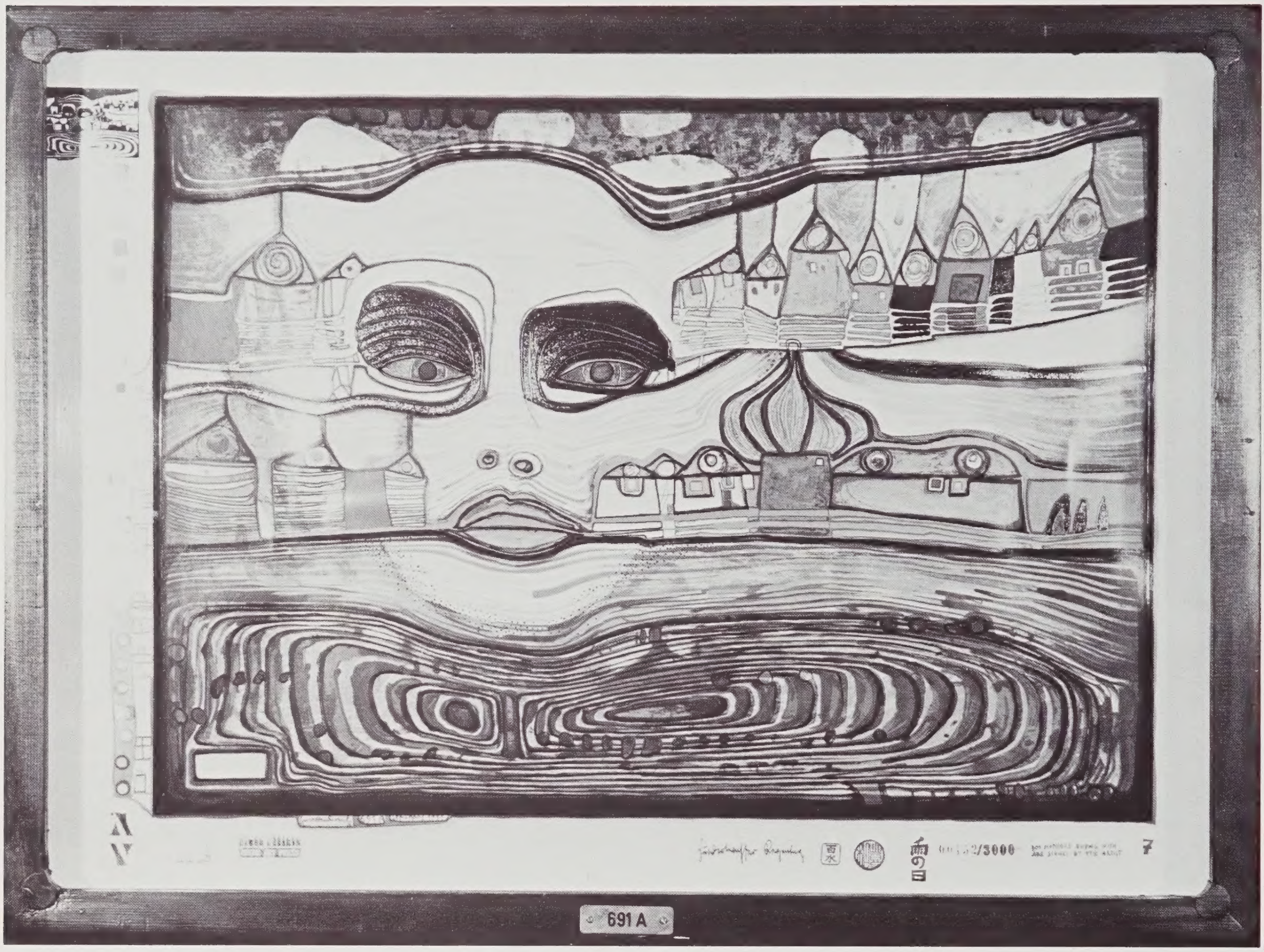


Photo: Steve Zwerling

Friedensreich Hundertwasser *A Rainy Day with Walter Kampmann*, 1969 Silkscreen 20½ x 27½ in.; 52 x 70 cm
Albertina State Collection of Graphic Art, Vienna, Austria

Friedensreich Hundertwasser is outstanding among the postwar generation of Austrian artists. He broke from his earlier painterly tradition of landscapes, flowers and nature in general and set out to work for society as a whole, as opposed to the elite, by taking up printmaking. His subject matters are laced in lyrical rhythmic colour explosions, organic architectural structures: nature as a building, landscape as a building, the mountain as a building, the tree as a building. His forms are rooted in the fullness of exuberant Baroque and derive from the ornamental richness of the *Jugenstil*, an art always related to living forms.

There are 68 graphic works in wood frames designed by the artist, framed posters and a title panel.

This exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff.

Organized by The Albertina, Vienna and circulated in Ontario by the Art Gallery of Ontario Extension Services.

Space: 68 graphics, 275 running ft. (84 m)

Weight: 7 crates, approximately 200 lbs. (91 kg) each

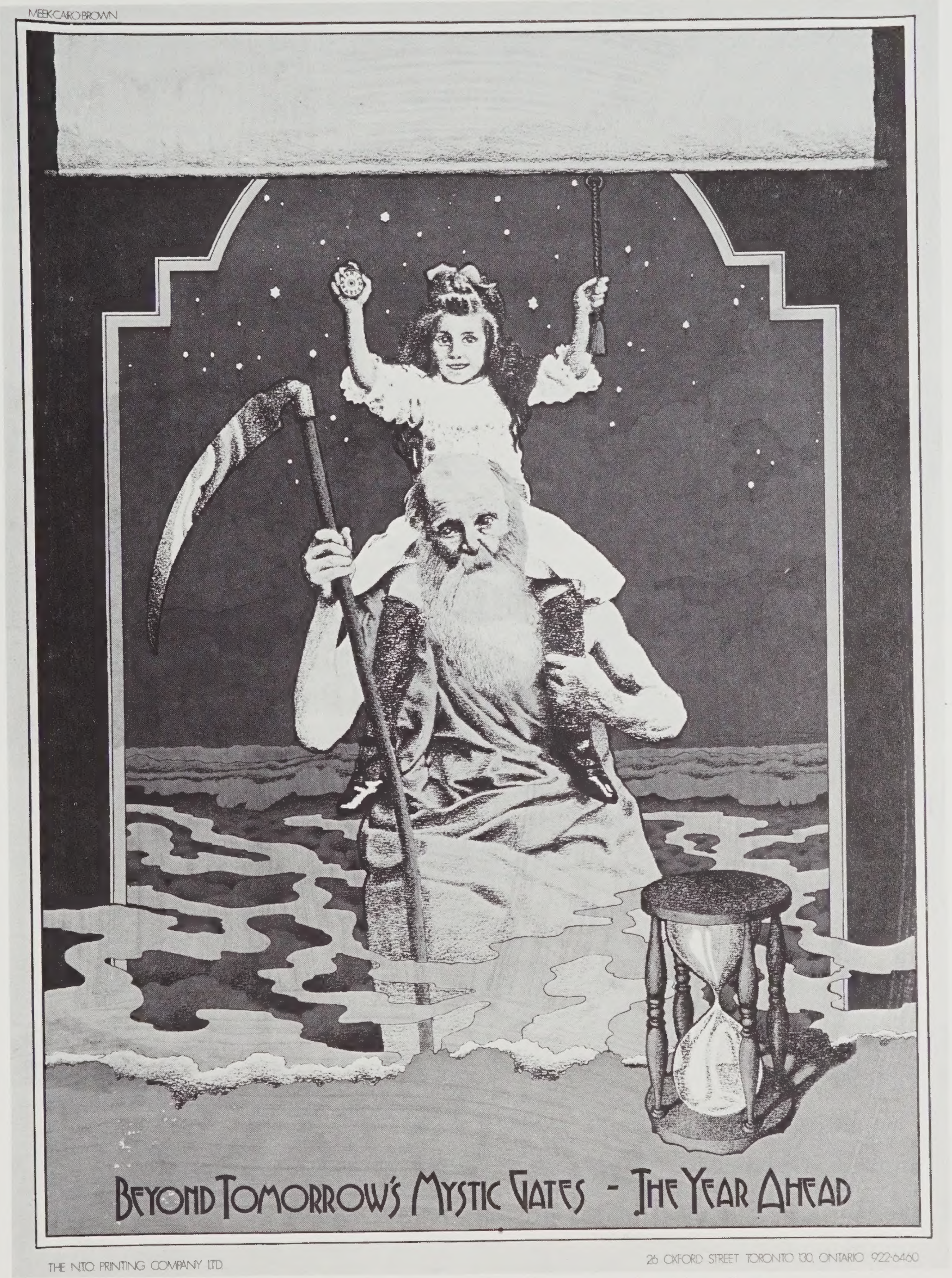
Fee: $300

Date available for circulation: September 1978

Security: In view of an attendant; full gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

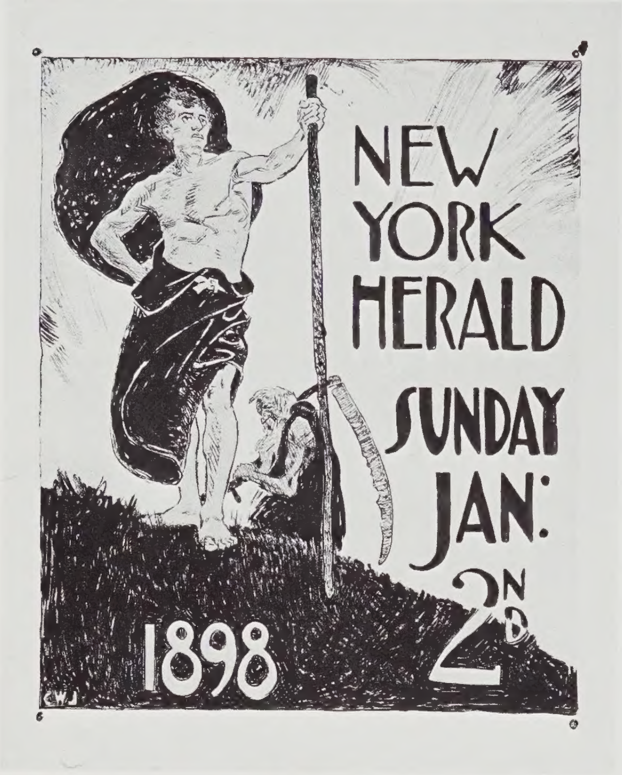
Temperature and humidity: Minimal fluctuations


MEEK·CARO·BROWN
BEYOND TOMORROW'S MYSTIC GATES - THE YEAR AHEAD
THE N.T.O. PRINTING COMPANY LTD
26 OXFORD STREET TORONTO 130, ONTARIO 922-6460

Meek/Caro/Brown *Beyond Tomorrow's Mystic Gates–The Year Ahead* $22\frac{13}{16}$ x $17\frac{1}{8}$ in.; 58.2 x 43.5 cm Private collection

100 YEARS OF THE POSTER IN CANADA

January 1979–December 1979



C.W. Jefferys *New York Herald Sunday Jan. 2, 1898* $15\frac{7}{16}$ x $12\frac{1}{16}$ in.; 39.2 x 30.6 cm Private collection

While the poster has been celebrated as an important social as well as artistic phenomenon in Europe, Japan, the Soviet Union and the United States, it has not received its due in Canada. Yet this colourful, sometimes amusing, sometimes dramatically forceful mode of communication has flourished here for decades. The examples chosen extend from the late 19th century to the present, and include a wide variety of applications of the basic form, from theatrical, operatic, and dance performance, musical concert, and movie, to farm auction and agricultural fair, from art exhibition to election campaign. The exhibition also takes in such categories as the travel poster, the political broadside, the war recruitment and bond-drive poster, advertisements for goods and services, and newsagents' showcards. In short, whatever use to which this amazingly versatile yet immediately comprehensible and direct minor art form could be put will be explored.

The exhibition will be complemented by a poster and written information.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Consultant: Robert Stacey.

Space: About 50 works; about 200 running ft. (61 m)

Weight: 5 crates, 200 lbs. (91 kg) each

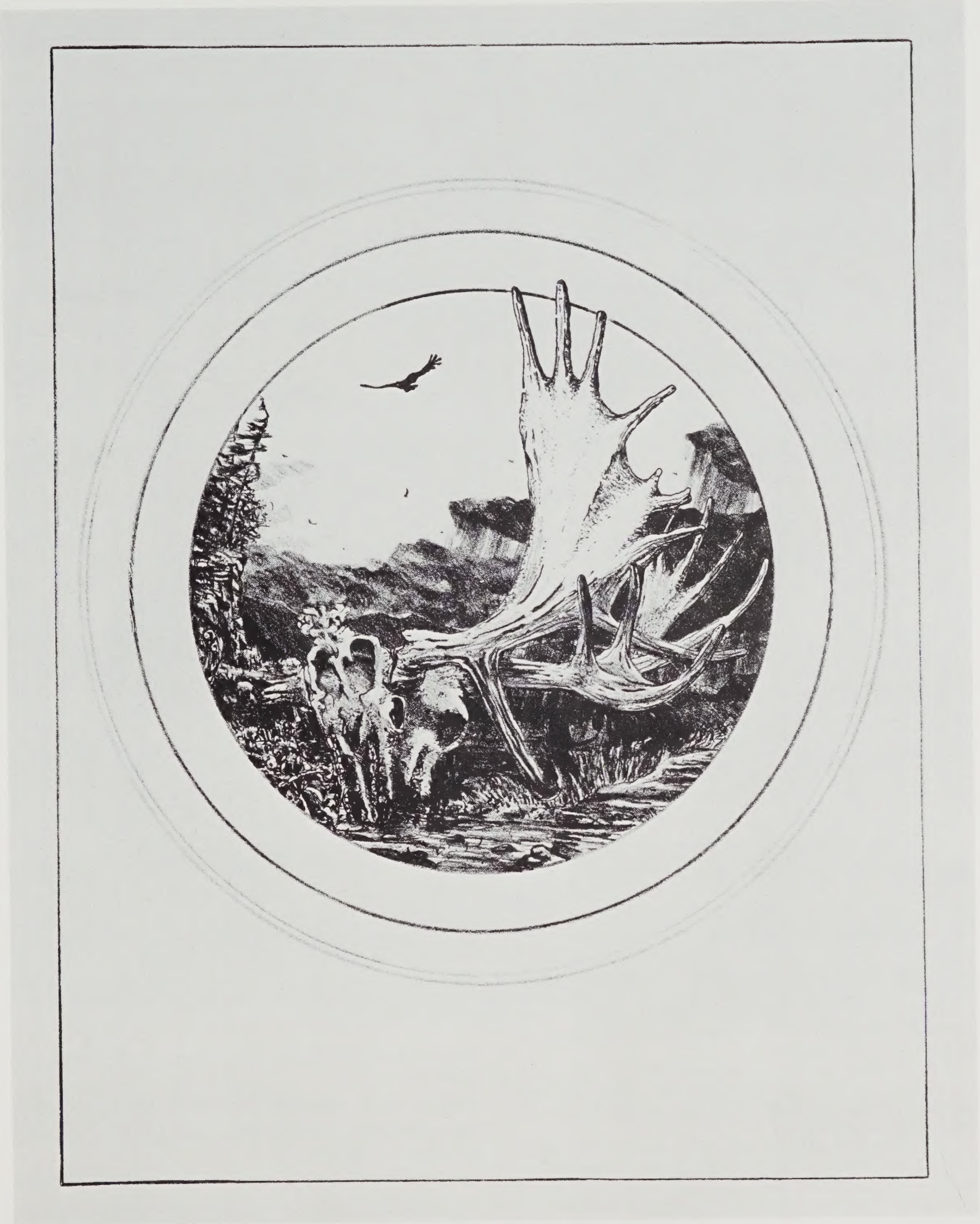
Fee: $300

Date available for circulation: January 1979

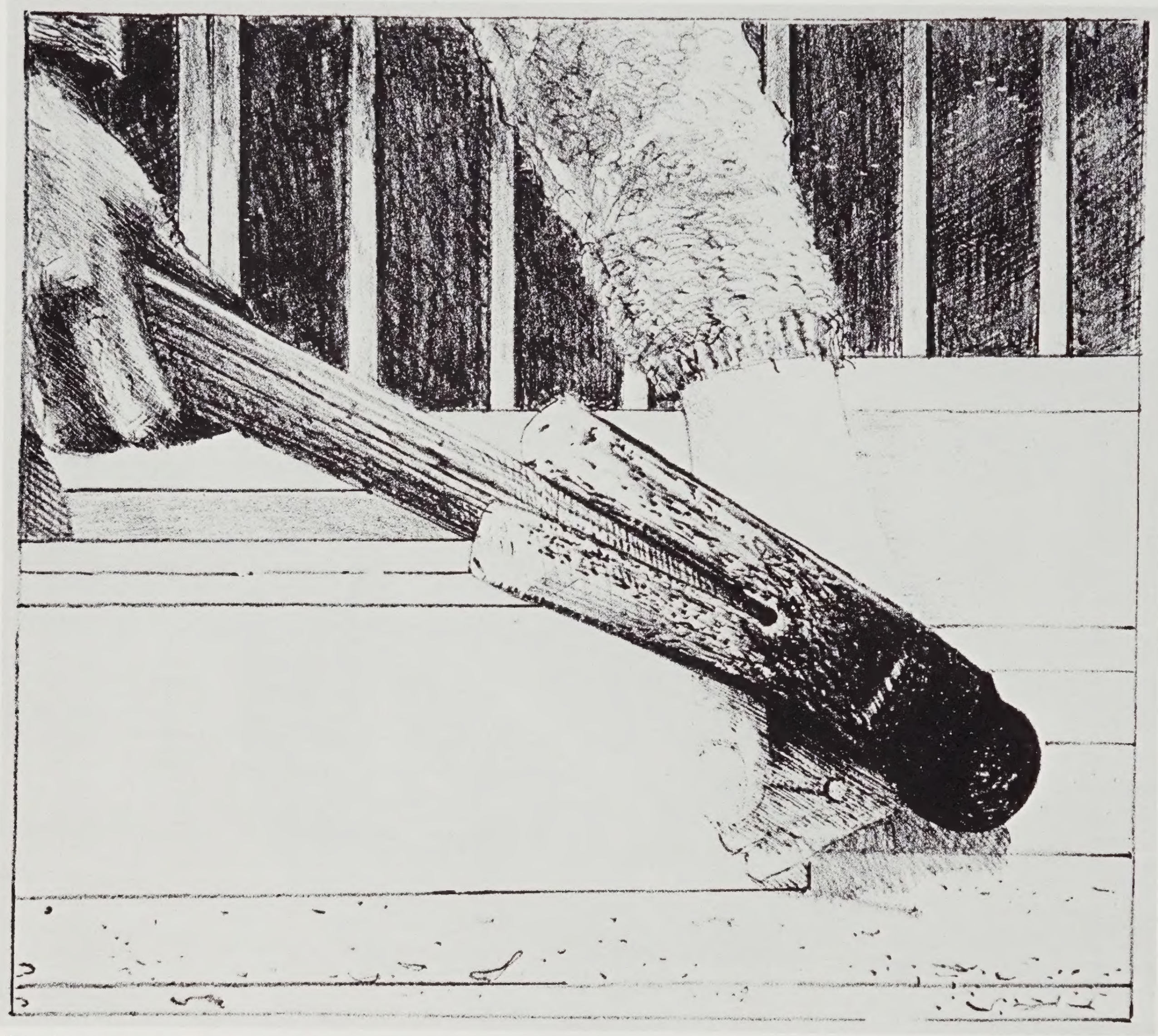
Security: In view of an attendant; gallery alarm system

Lighting: Incandescent or fluorescent fitted with ultra-violet filters

Temperature and humidity: Minimal fluctuations



Richard Sturm *A truce before battle*, 1976 Lithograph 17 x 13 in.; 43.1 x 33 cm



Richard Sturm *Home*, 1975 Lithograph 13 x 17 in.; 33 x 43.1 cm

See All the People is a *livre deluxe* comprised of an unbound suite of ten colour lithographs and two embossings illustrating twelve poems, the result of a long and close collaboration between poet Daniel Zimmerman and artist Richard Sturm. This book began in 1970 and was completed and printed in a limited edition of thirty at Scarborough College and Open Studio under the lithographer Donald Holman, Toronto.

The specificity of the relationship of word and image, the diversity of their pairing in double frames, and their constellation as a book affords a landscape mappable by means of itself as legend.

"The spirit of the Gothic window pervades this collaboration as a hurricane fence, a foreground disappearing to allow the viewer access to the Story"–Richard Sturm.

"The poems here disclose a journey back from Canterbury to the Tabard. It leads to the discovery of who is speaking and to whom the reader, attentive to the pattern of the work, may be returned."–Daniel Zimmerman.

Included in the exhibition are four single frames, title panel, colophon, index, introduction and twelve double frames, each with one poem and one image. The prints are 13 x 17 inches (33 x 43 cm) and pulled on Rives BFK.

Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: 12 double frames and 4 single frames; 75 running ft. (23 m)

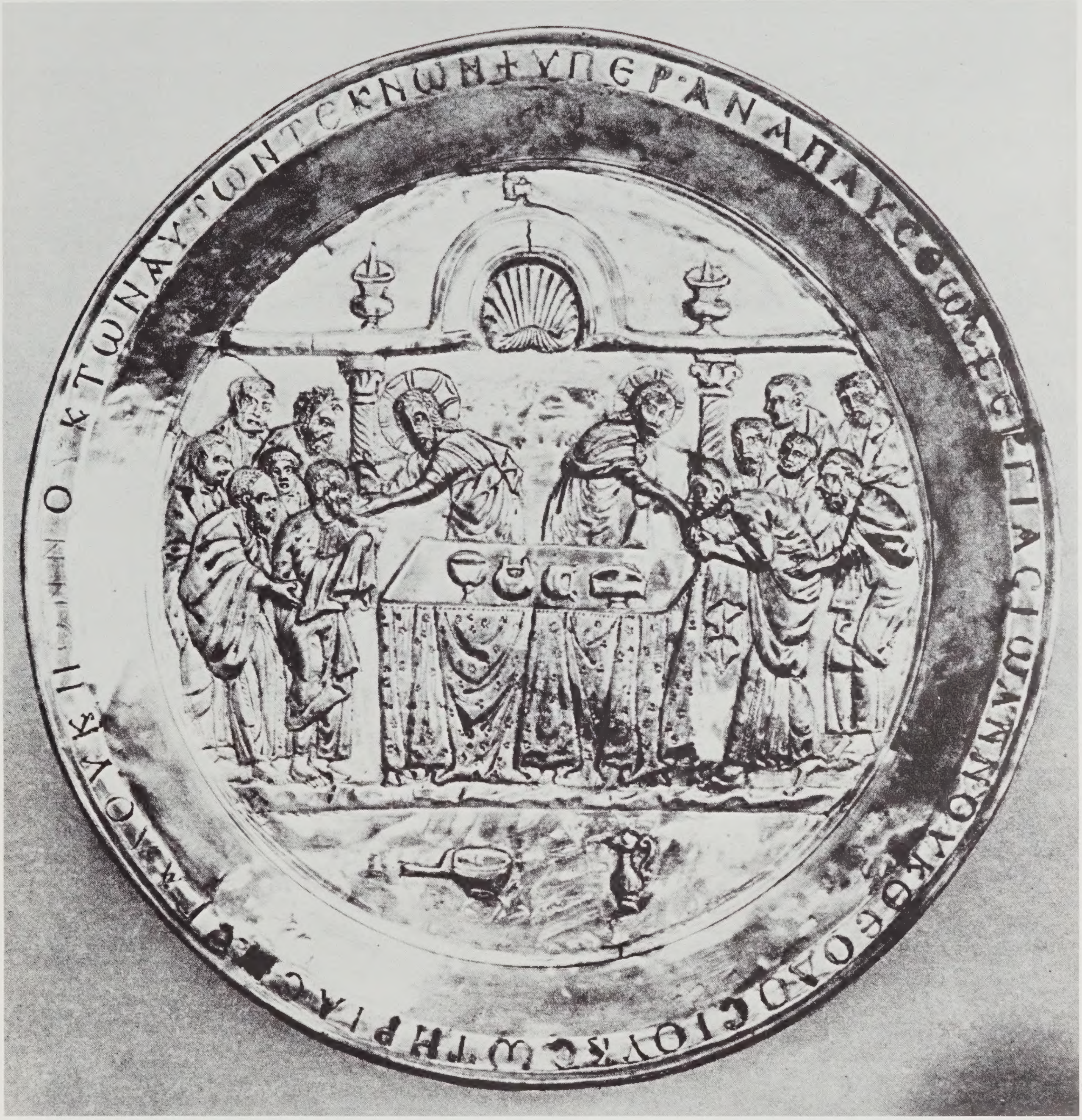
Weight: 1 crate, approximately 175 lbs. (79 kg) **Fee:** $75

Date available for circulation: Currently in circulation; bookings available

Security: In view of an attendant; secure night locks

Lighting: Incandescent or fluorescent (the works are framed in ultra-violet filtering plexiglass; therefore, while ultra-violet filters on fluorescent lights are recommended, they are not required)

Temperature and humidity: No major fluctuations



The Riha Paten Constantinople, 565-578 Silver, with gilding and niello Diameter: 35 cm Collection: Dumbarton Oaks, Washington, D.C.

St. Sophia, Constantinople, 6th Century *Overall view from the south-west*

The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metal work, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

The exhibition is presented on eleven panels with accompanying information, and places the art of Justinian's empire in an historic and geographical context.

Seventy-five illustrated catalogues are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

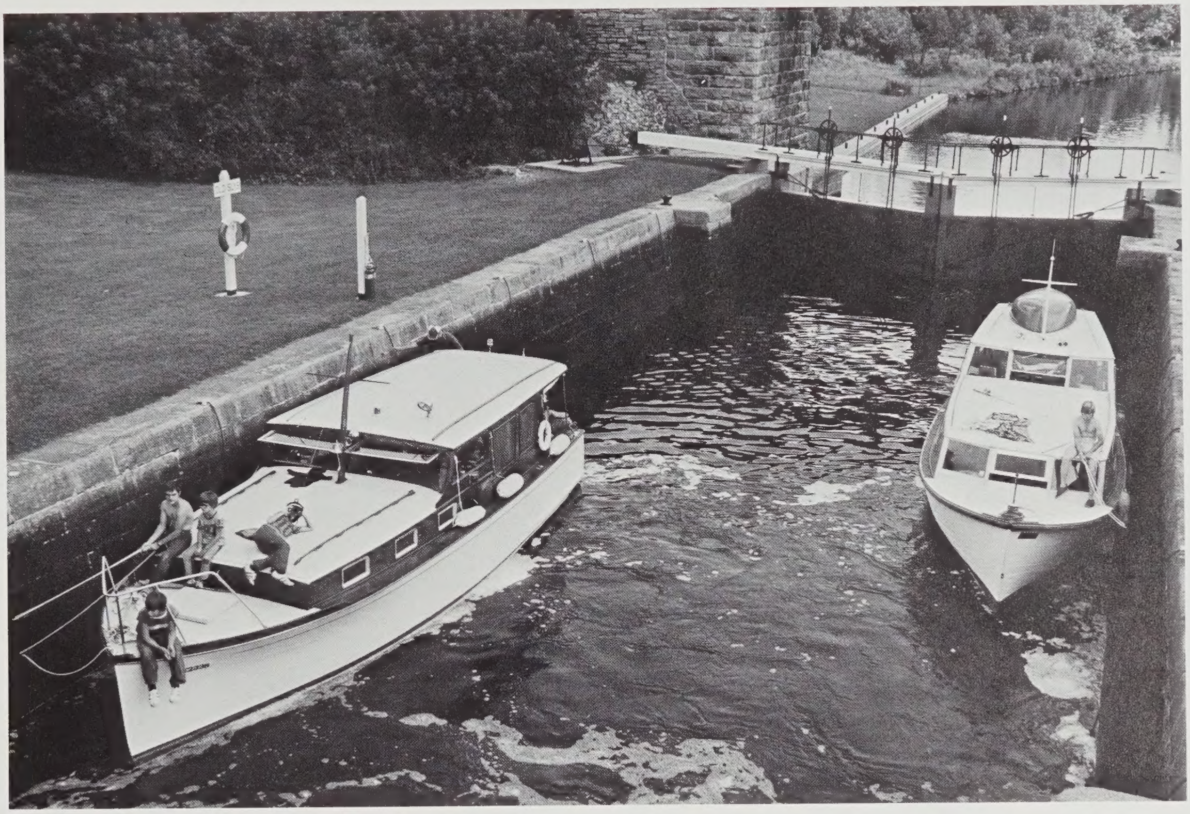
Space: 11 panels; 150 running ft. (46 m)

Weight: 2 crates, 275 lbs. (125 kg) each

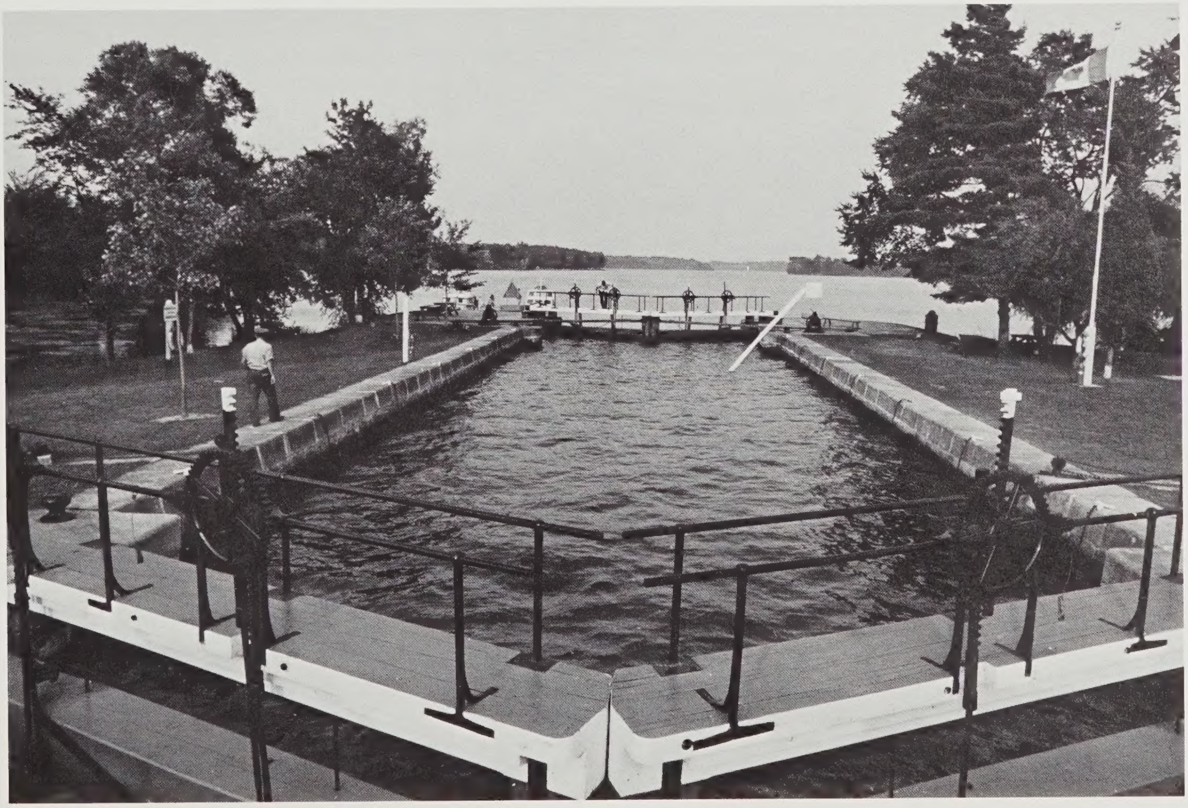
Fee: $75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

This exhibition of colour photography documents the Rideau Canal system using aerial views, lock studies, architecture, stone structures and life along the canal.

The visual study takes us from today's Kingston to Ottawa through one hundred and twenty-three miles of what was once a devastating wilderness. Lieutenant-Colonel John By and Her Majesty's Royal Engineers started the task of building the Rideau Canal in 1827; just six months later they had achieved a smooth blending of the man-made with its natural surroundings.

These colour images capture the present day recreational activity abundant along the waterway as well as the permeation of history ever present in the locks and blockhouses. Included in this exhibition are fifty framed Cibachrome prints and a title panel as well as twenty-five posters and twenty-five colour catalogues.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs approximately 16 x 22 in. (40 x 56 cm), 1 title panel; 165 running ft. (50 m)

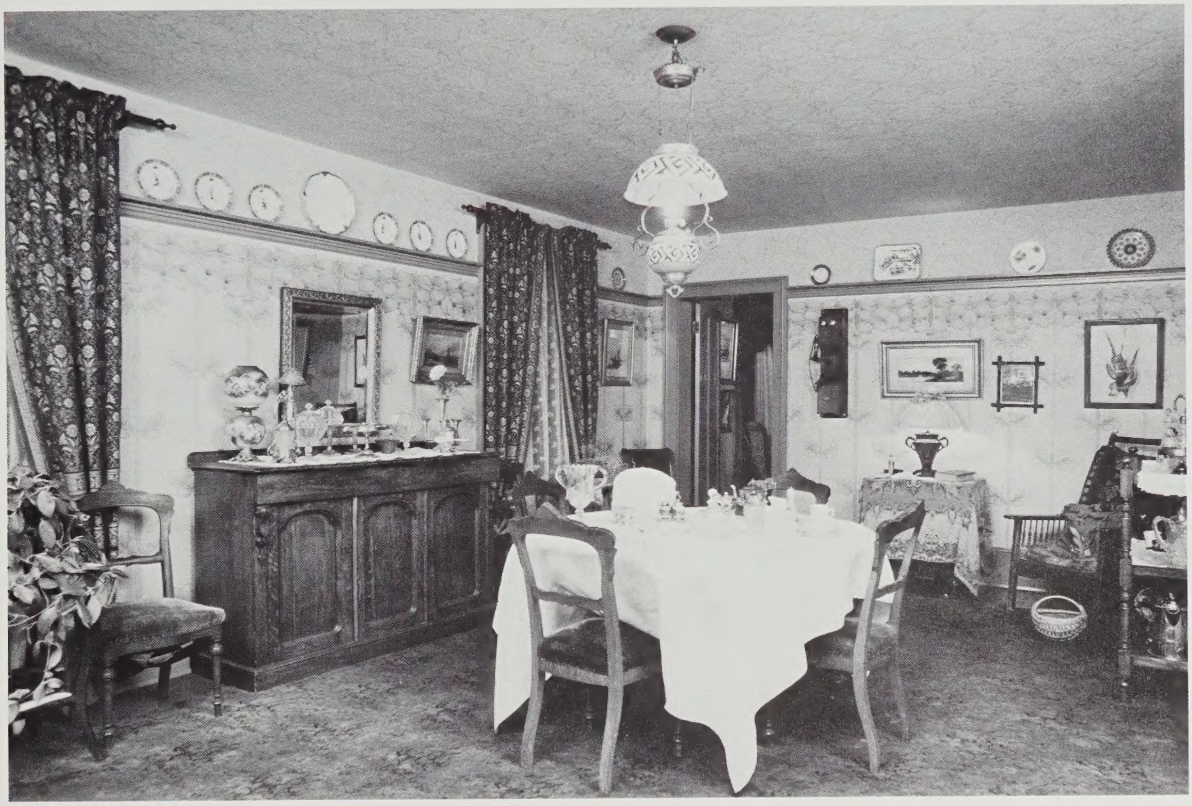
Weight: 4 crates, 135 lbs. (61 kg) each

Fee: $100

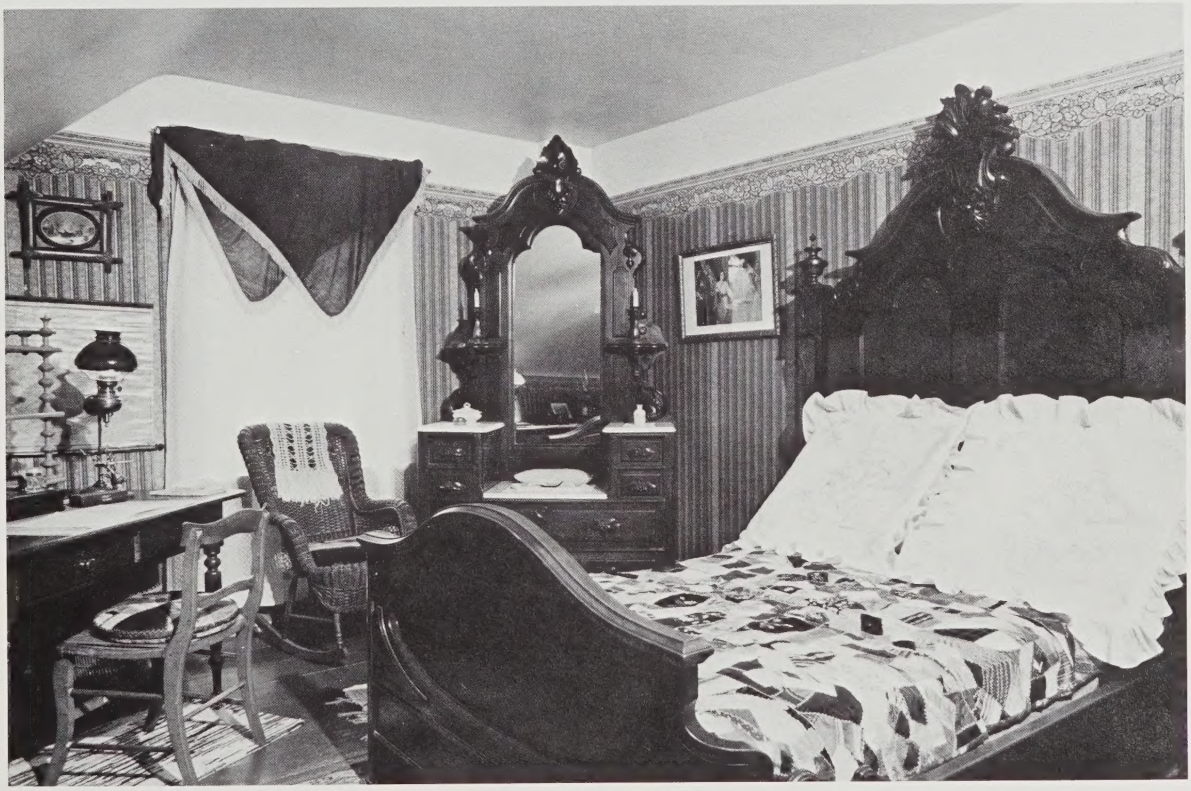
Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

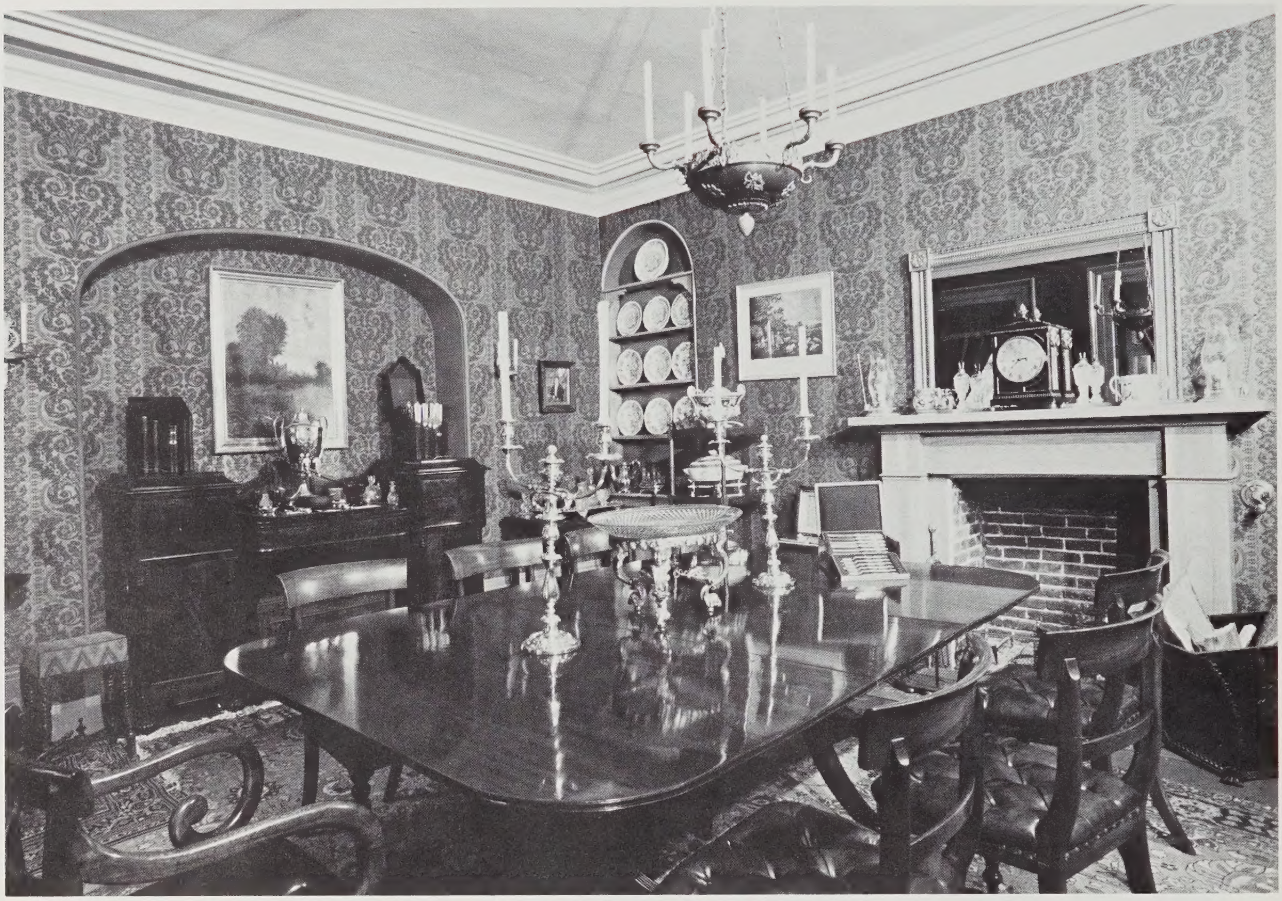
Lighting: Incandescent or fluorescent



Woodside House *Three-quarter view of dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm



Woodside House *Three-quarter view of boy's room* Silver print 9 x 13½ in.; 23 x 34.3 cm



Bellevue House *The formal dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm

Two Homes is a colour photographic exhibition documenting Woodside House, Kitchener, in the 1890s, the one-time residence of William Lyon Mackenzie King, and Bellevue House, Kingston, restored in the style of 1848 when it was occupied by Sir John A. Macdonald.

These quality photographs offer a visual and educational experience through the paintings, utensils, fabric, furniture and design of the homes of two prominent 19th century politicians. The two residences have been restored by Parks Canada and exist in the manner in which they were originally intended. This documentary allows us a glimpse into the differing styles of living practised by these gentlemen of renown.

There are twenty-five full-colour images representing each home, and a title panel. The "Homes" can be hung individually or together, depending on the needs and design of the centre.

Twenty-five posters and twenty-five colour catalogues are included in the exhibition fee.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs, approximately 16 x 20 in. (41 x 51 cm), 1 title panel; 150 running ft. (46 m)

Weight: 4 crates, 135 lbs. (61 kg) each

Fee: $100

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent